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STEWART CHATS ABOUT WORLD'S FAIR MUSIC WITH MUSICAL REVIEW REPRESENTATIVE.

Tells Interesting Facts Concerning His Ideas as to What Represents the Most Successful Mode of Entertaining the Public During a Great International Exposition.

By DAVID H. WALKER

In the musical department of the Panama-Pacific International Exposition at the Exposition Building, San Francisco, plans for the musical events for the Exposition in 1915 are under serious consideration. The Musical Director, George W. Stewart, has been installed on the fifth floor of the Exposition Building. There he is daily accumulating correspondence from musicians and others, compiling lists of musical organizations and preparing to systematize and tabulate information of every description. I talked with Mr. Stewart, who was also musical director at the St. Louis Exposition. Mr. Stewart said that nothing definite would be decided at present; that while he had accumulated by practical experience and by personal investigation, much information that will be very useful, the musical outlines of the Panama-Pacific Exposition of 1915 were yet to take shape.

"At an exposition," said Mr. Stewart, "there are innumerable wonderful things to be seen. Art, machinery, varied industries, natural products, mines and metallurgy, national arms and implements and all things that tend to make an international exposition representative of the greatest number of nations and the most accurate representation of the life of nations and tribes are collected on the largest possible scale. The task of inspecting tens of thousands of exhibits, even if undertaken casually, is stupendous. It involves the expenditure of much time and physical energy. All tastes and all degrees of intelligence are here to be met and it is the intelligent aim of the management of all international expositions to make them so wide in their scope that the greatest number of people shall be entertained hereby. This applies to all schools of art and to all branches of human endeavor, with equal force. An exposition cannot be an exponent of a single specialty to the exclusion of others. This applies fully to music. Hence, it follows that the aim should be, in the preparation of musical attractions, to make them acceptable to as many persons as possible.

"Our aim should be to have all good music. There will be a symphony orchestra of eighty-five players, led by competent conductors. There will be a magnificent organ to be played by the greatest living organists. There will be an array of famous soloists to furnish the best that can be given by such musical combinations. There will be choral performances, with great singers, soloists and with competent directors. There will be an emergency band. In a word,—combinations of musicians will be secured who are competent to perform any class of music and conductors to interpret all schools of composition and to give delight and simultaneously impart musical education. There are the classicists who, naturally, will contend that an exposition should be largely given over to classical performances. To them I would say that a series of symphony concerts will be given at which the works of the greatest composers will be presented. Academically, this has of musical forecast is open to discussion. The history of music at expositions proves conclusively that to successfully entertain a great cosmopolitan crowd, the music should not be beyond the ready comprehension of the great majority. It is remembered that at the Chicago Exposition Theodore Thomas, with unflinching financial support, with an orchestra superbly equipped from every point of view and with every desirable means at his disposal, failed utterly. His programs were severely classical. What was the result?

"No exception could be taken to the Thomas concerts on the standpoint of art. Thomas himself conducted and his concerts were of the highest artistic excellence possible to be obtained by the merey orchestra. Still, attendance grew less and less until finally there was practically no attendance. Theodore Thomas became discouraged and before the exposition was half completed, resigned his post. This is a noteworthy example

of what might happen at any exposition where the people, already wearied by much sight-seeing, are expected to listen to programs of severely classical music. How best to entertain the multitudes at the exposition is the problem we have to solve. We promise that the music at the exposition shall be good music. I have already mentioned the symphony orchestra and the great choral events; but there is very beautiful music of the more popular sort,—not trash, not meretricious in any sense, but combining those elements of popularity that are enjoyed by the greatest musicians, as well as by the less

and Strauss or Saint-Saens, would favor making the program of music at an exposition, special programs excepted, too exclusively classical. Neither do I believe that such musical critics as Philip Hale, Krehbiel, Henderson or other leading musical writers, would recommend a too great preponderance of the classics in concerts designed to please every sort of person attending an exposition musical event, the special events always excepted. But I wish to repeat that the music will be dignified, the best of its class, and I do not wish to be misunderstood on that point. Nothing more definite can be said at this time."



KITTY GORDON

The Famous Beauty and Actress, Who Will Be Heard at the Cort on Monday, October 6, in Victor Herbert's Masterpiece, "The Enchantress."

musically educated. A Strauss waltz is as important in its way, as many works that move severely tax the mind and that involve greater mental discrimination. "At St. Louis there was at the beginning a divergence of opinion. I took pains to learn the views of leading musical people, in the United States, which was accomplished by personal interviews. 'Should the programs at St. Louis be largely dominated by classical music?' The answers, without exception, the experience of Theodore Thomas possibly being in mind, were that there should be a great variety. Personally, I doubt if Rich-

THE DE GOGORZA PROGRAMS.

Manager Will L. Greenbaum will open his concert season most brilliantly next week with a series of three concerts by that eminent artist, Emilio de Gogorza, the Spanish baritone, who as a recitalist has no superior living among the men singers. Gifted with a voice of rare beauty which he uses with consummate artistry, a quite unusually attractive personality and what is most important in a recital artist plenty of brain, de Gogorza today stands at the very head of the profession as a concert artist. With de Gogorza we will hear M. Henri Gilles, the brilliant young French pianist, who after this season will devote himself to solo and ensemble playing exclusively. The sale of seats for the three concerts will open next Wednesday at Sherman, Clay & Co. and at Kohler & Chase's where mail orders may now be addressed to Mr. Greenbaum.

The first concert will be given Sunday afternoon, October 12th, with the following varied and important program:

- 1 In Questa Tomba.....Beethoven
Serenade.....Mozart
De noirs presentiments.....Gluck
(L'opéra en Tauride)
- 2 Feldinsamkeit.....Brahms
Lockruf.....Ruckauf
Widmung.....Schumann
- 3 Piano Solo, "Sonata Appassionata".....Beethoven
- 4 J'ai pleuré en rêve.....Hue
Mandoline.....Debussy
Sally in Our Alley.....Old English
The Lost Chord.....Sullivan
- 5 Piano Solos.....Chopin
Pulchra Op. 52.....Chopin
- 6 Invictus.....Hahn
Uncle Rome.....Homer
La Partida.....Alvarez
Serenade de Mephisto from "Dannation of Faust".....Berlioz

The only de Gogorza evening concert is announced for Thursday night, October 16, when a most novel program will be given. The first group will include old classics by Lully and Gluck, the second three of the delightful "Bergerettes" arranged by Weckerlin, and the third, French novelties by Gabriel Faure, Ch. Widor, E. Chausson and Claude Debussy. Spanish song literature will be represented by a series of three tone sketches by Enrique Granados and the offering will conclude with a group of songs in English.

For the farewell concert on Sunday afternoon, October 19th, a special program has been arranged on account of many requests coming to the management. Among the works asked for particularly are the Spanish songs of Alvarez of which de Gogorza promises to sing two, the "Arioso" from "Le Roi de Lahore" by Massenet, and the jolly "Largo al Factotum" from "The Barber of Seville," which no one sings like this artist. Two novelties that will be given on this occasion will be "The King Saul," by Moussorgsky, a work that recently created a furor in Paris and London, and the aria of the conjuror from Purcell's dainty old English classic, "The Indian Queen." Particulars as to prices, etc., will be found in our advertising columns.

We omitted to state that at the second concert Mr. Gilles will introduce to us the "Tocatta" by George Enesco, one of the most interesting figures in music.

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THE GREAT SCHUMANN-HEINK.

(From the Musical Courier)

When the name of Ernestine Schumann-Heink, whose picture adorns the cover of this issue of the Musical Courier, appears on the program of any musical event, that alone is sufficient to warrant a capacity house. Ever since the great artist's debut at the Metropolitan Opera House fourteen years ago as Ortrud in "Lohengrin," with the universal verdict that the new contralto was one of the greatest artists ever heard in the role at the Metropolitan, and since her subsequent appearance at the first Sunday night concert, when she sang the drinking song from "Lucretia Borgia," the popularity of Ernestine Schumann-Heink has in no way abated. One glance at her bookings for a single season bears eloquent testimony to her greatness. Since January of this last season Madame Schumann-Heink has sung in many of the principal cities throughout the United States, and in most cases to capacity houses.

The month of May gives something of an idea of the Schumann-Heink activities: May 5, she sang at Lawrence, Mass.; May 6, at Pittsfield, Mass.; May 8, Syracuse, N. Y.; May 9, Springfield, Mass.; May 12, Philadelphia; May 15, 16, 17, Ann Arbor, Mich.; May 19, Fort Madison, Ia.; May 21, Red Oak; May 23, Mount Vernon; May 26, Audigo, Wis.; May 28, Superior, Wis.; May 31, Evanston, Ill. During the summer the diva sang at six different Chautauquas and at Ocean Grove, N. J. The middle of August and a part of September finds her singing Wagnerian roles in a Wagner Festival in Munich. Early in October Madame Schumann-Heink has been engaged for the Worcester Festival, and immediately after for the Maine Music Festival.

An Australian tour begins in June, 1915, which will include about thirty-five concerts in Australia, New Zealand and Tasmania. The great contralto has been engaged by Cleofonte Campanini for the Chicago Grand Opera Company this season. This is to include two performances of "La Prophete," twelve of "Trovatori" and the roles in her German repertory. Mention has already been made in the Musical Courier of the gold medal presented to Madame Schumann-Heink by President Taft on an occasion when she appeared in a musicale in the White House at Washington. Although she has many decorations from European crowned heads and sovereigns from Emperor William, grandfather of the present ruler of Germany, also one from the late Queen Victoria, it is said that the Taft medal is one of the most valued in her collection.

There is probably not one among our great singers who is more beloved by the American musical public than our great contralto, Ernestine Schumann-Heink. Her superb voice alone has not made her the great favorite she is today; the strong personality and bistrionic ability of this great-souled woman have added largely to it. It is not alone in America that she is so greatly appreciated. If she so desired, Madame Schumann-Heink could now be singing leading roles in the best operas of Europe. She had sung at opera houses in Hamburg and Berlin and had had one appearance in Bayreuth, before she was engaged by the late Maurice Grau for the Metropolitan opera.

THE ALDA CONCERTS.

Mme. Frances Alda, prima donna soprano of the Metropolitan Opera House, arrived in New York last Wednesday, having spent the past month studying the role of Elsa in "Die Meistersinger" under one of the Bayreuth conductors. Having been specially engaged to sing that role at the Metropolitan, her performance in Boston under Felix Weingartner. With Mme. Alda was that master-accompanist, Frank La Forge, who is to travel with Mme. Alda this season, and this alone guarantees the artistry of the concerts, for it is to such artists of the highest calibre, whose work for the past ten years with Gadecki and Seney has established him so well that he can well afford to choose his associates. To make the combination still stronger, Mme. Alda has secured that genius of the violoncello, Gutia Casini, who almost ran away with the honors at the last Sembrich concerts.

Mme. Alda wired Mr. Greenbaum on her arrival, that she would forward him her programs within a few days and our music lovers are anxiously waiting her announcements. At the Metropolitan Mme. Alda is considered one of the most promising of the younger artists and she has become so identified with the role of Desdemona in Verdi's "Othello" that a performance of that work without her is like a performance of "Carmen" without the famous "Fraglietti" without Caruso. Last season Mme. Alda attracted the attention of the whole world of music by her creation of the role of "Roxanna" in Damrosch's "Cyreno de Bergerac." The first Alda concert is announced for Sunday afternoon, October 26.

Tivoli Opera House Presents Clever Performance of The Mascot

Entire Company Combines to Give Audran's Skillful Combination of Music and Mirth a Presentation
 Worthwhile of the Leading Opera House in the World. Pitkin at Last Scores Genuine Triumph.

By ALFRED METZGER.

The Tivoli Opera House has again picked a theatrical winner in an ideal presentation of Audran's exhilarating operatic comedy, "The Mascot." In addition to the haunting musical setting there is a certain comedy element contained in this work which keeps the audience in good humor for over two hours and which occasionally becomes so irresistible that screams of laughter are being heard for minutes at a time. While the original libretto is not quite as funny today as it was at the time of the first production of this brilliant work, the Tivoli artists have added and embellished the book in a manner to bring it as near up-to-date as possible without spoiling the atmosphere of the play, and thus propelling the funny scenes over the footlights in a manner to bring smiles to the most careworn countenances. The Pacific Coast Musical Review has had not much occasion to comment very favorably upon the work of Robert Pitkin in the past, but on this occasion we cheerfully concede to him an artistic victory of the first water. He surely is funny, and he sings his lines with far more consistency than he used to do. The possessor of an excellent high baritone voice, Mr. Pitkin should always make the best use of his organ, and in the Mascot he does not shirk his musical duties. He also takes advantage of the many humorous situations in the opera and brings tears of laughter to the eyes of his delighted auditors. Another comedian who scores an undisputable artistic triumph is Thomas C. Leary, a comedian of the finest artistic accomplishments in the role of Rocco. Mr. Leary has ample opportunities to exercise his great histrionic talent, and never misses a chance to create a funny situation and quite frequently he makes a success from a scene that would otherwise have fallen flat. His impersonation of

R. Phillips and Henry Santrey will be Marasquin and Mourzouk, betrothed to the twin sisters, Myrtle Dinzwil will have the jolly little part of Paquita and Charles E. Gallagher will be the pirate chief. The large, comely and big-voiced chorus will have much to do in the three acts, and, of course, the scenery, costumes, and general production, under the direction of Charles H. Jones, will be up to the high Tivoli standard.

Monday evening, October 13, the Western Metropolitan Opera Company will begin a six weeks' engagement, presenting for their first week "Aida" on Monday and Saturday nights and at the Wednesday matinee, "Tosca" on Monday and Thursday nights and at the Saturday matinee, and "Carmen" on Wednesday, Friday and Monday morning, while single seats, which will range in price from fifty cents to two dollars, will be on sale on and after Tuesday morning next.

BACHAUS' SPONTANEOUS AMERICAN SUCCESS.

When Wilhelm Bachaus was first heard in this country two winters ago, he took surprisingly little time to win recognition as a pianist of extraordinary attainments. His debut with the New York Symphony Orchestra evoked critical comment as flattering as it was unanimous. "An impression that will not soon be forgotten," was the commentary of P. V. R. Key, in the World, a prophecy well borne out by the pianist's further appearances as the season advanced. Richard Aldrich, in the Times, agreed that Bachaus "won immediate recognition as an artist of charming qualities," playing with "a remarkable freshness and buoyancy, with true poetic feeling, and with brilliant, crisp and incisive technique." The pianist's sympathetic touch came in for its share of critical attention; while his tone was characterized by several as large and ample, revealing virile strength and rare delicacy. W. J. Henderson's estimate of Bachaus, as expressed in the Sun, was "a serious musician with high ideals," the tribute to the pianist's technical and tonal virtues concluding with commendation of the artist's reverence for Beethoven, whose "Emperor" Concerto was the composition chosen for the initial New York appearance.

KOHLER & CHASE MUSIC MATINEE.

Miss Anna Newman, a brilliant young pianist, will be the soloist at the regular weekly Music Matinee which will be given under the direction of Kohler & Chase on Saturday afternoon, October 4th. Miss Newman has appeared frequently at private and public recitals and has scored an instantaneous triumph. She commands fluent and brilliant technique and her musicianly skill is manifested by an excellent emotional coloring. She is especially well equipped for the exposition of the modern brilliant school of pianistic art, and in such works as "Arabesque" by Debussy, a Brahms Hungarian Dance and a concert waltz arranged for the piano and composed by Wieniawski she is at her best. In addition to the solos by Miss Newman there will be a number of interesting instrumental selections which will be interpreted on the Knabe Player Piano and on the Pipe Organ.

TWO ALICE NIELSEN CONCERTS.

Miss Alice Nielsen, the celebrated prima donna soprano of the Metropolitan Opera Company, has been engaged to open the concert season at the Knights of Columbus Auditorium and she is coming from New York especially for that purpose. The dates of her concerts in the Knights of Columbus Auditorium are Tuesday evening, October 14, and Friday evening, October 17. She will also sing in the Macdonough Theatre, Oakland, on Thursday evening, October 16, and in Stockton, San Jose and Fresno.

This special tour of Miss Nielsen, the first she has undertaken independently of the Boston and Metropolitan Opera companies, is to be managed by M. D. Hardiman, who was an operatic tenor in London, for two years a member of the Carl Rosa Company. He was boyhood friend and schoolmate of John McCormack, to-day the most idolized tenor in grand opera, and it was he who first discovered the value of the McCormack voice and gave encouragement for its development.

When Miss Nielsen was here as a star of the Boston Opera Company last November, she sang for the Sisters of St. Joseph out on Tenth Avenue, in the convent which her sister had joined and where she was known as "the singing nun." She also gave a special concert in the Scottish Rite Auditorium for the benefit of the Star of the Sea Church, of which Father O'Rourke is pastor. These special appearances of the celebrated singer added to the endearment in which she has always been held in California, where, as a Tivoli star, she won her first important recognition, and it is regarded as especially fortunate that Manager Hardiman was able to engage her for the opening of the season in the new and beautiful church of the Knights of Columbus.

Miss Nielsen will sing the following songs in her concert, October 14: Debussy: non tardo (P' an Opera, "Nozze di Figaro" (Mozart), (a) Song of Lehl, (b) Down in the Forest (Ronald), (c) Lullaby (Cyril Scott), (d) Willow-the-Wisp (Charles G. Spross), (e) Botschaft (Brahms), (f) Verelichliche Ständchen (Brahms), (g) Im Schin (Grieg), (h) Ein Traum (Grieg), (i) Pourquoi (Saint-Saens), (j) Marche (Grieg), (k) Flöuse (Op. 9), (l) Gendoline (Chabrier), (a) To (Brahms), (b) Oh! Haunting Memory (Carrie-Jacobs Bond), (c) The Lass with the Delicate Air (Dr. Thomas Arne), (d) But Lately in Dance (Arensky), (e) Love Has Wings (Peters), Arla Vliss d'arts (La Tosca (Puccini).



M. HENRI GILES.

The French Piano Virtuoso With Emilio De Gogorza of Scottish Rite Auditorium, Sunday Afternoon, October 12

Rocco is as ingenious as it is quite original and fertile with healthy humor and exquisite individuality.

Rena Vivienne again utilizes her charming personality and her fine vocal gifts to the best advantage in the role of Bettina. Sarah Edwards has ample chances to display her rich, mellow contralto voice and her pronounced musicianship in the role of the Princess. John R. Phillips is not quite as good vocally as he has been on previous occasions. His voice seems to lack balance and steadiness, possibly owing to lack of adequate breathing. Mr. Phillips should be very careful lest he loses his voice if he does not look after proper breathing work from him. Mounting the chorus, orchestra and stage management were as usual of high grade. The performance is one of the best of this opera that we have witnessed, and we can conscientiously recommend anyone to hear it. We are certain that next week's production of Giorio-Girola will be worth witnessing by musical people as the cast will be an ideal one and every effort has been made to give the public a production of the highest character.

"Giorio-Girola" is a genuine opera bouffe and since its first production in 1874 has always held a large spot in the affections of comic opera lovers. The music is lively and full of snap and color, many of the numbers, including the famous drinking song, "See How It Sparkles," being familiar to all, while the story of the twin sisters who are so alike that they can only be distinguished apart by different colored ribbons is one of the best that was ever accorded a musical setting. The composer, Charles Lecocq, also wrote, "La Fille de Madame Angot," "The Little Duke," and two score other successful works. Rena Vivienne will appear in the exacting and dual part of Giorio and Girola. Robert Pitkin and Sarah Edwards will be the father and mother, Don Bolero d'Alcaraz and Aurora, and John

MME. CAILLEAU'S MORNING POPULAR CONCERT.

Prominent California Artist Appears Before Large Audience in a Program of Selected Vocal Classics With Unqualified Success.

By ALFRED METZGER

The first of two morning popular concerts was given by Madame Rose Relda Cailleau at the Ballroom of the St. Francis Hotel on Tuesday morning, September 24th, in the presence of a large and exceedingly musical audience. The program selected for this occasion was an exceptionally artistic one and required more than ordinary artistic judgment and skill to do it full musical justice. Before Madame Cailleau had progressed very far it was evident that she was mistress of the situation and that she was perfectly well equipped to render these works in a manner suitable to the finest artistic requirements. Madame Cailleau was in excellent voice on this occasion. Indeed we never heard this capable artist to better advantage. The resonant, well placed voice was delightfully flexible both in the high and in the low tones and her phrasing was something to be well remembered and cherished. The three French songs that opened the program were given with that dauntless expression which is such a delightful characteristic of all French musical literature, and Madame Cailleau seemed to have grasped their spirit to a nicety. The following group of English songs was also interpreted with an accurate adherence to the poetry contained in the words, and in every instance Madame Cailleau succeeded in fusing a meaning into the musical themes that could not help but enhance the merit of her composition. Anyone who is near Madame Cailleau sing these songs will no doubt associate her interpretation with them until they hear something better, which will be a long while, if ever. What has been said in the foregoing lines could be applied to the rest of program. It may well be said that this concert of Madame Cailleau's was one of the most instructive and enjoyable heard in this city by a resident artist in many a month.

The complete program was as follows: (a) La Cahanne (Lakme) (Delibes), (b) Pourqui (Lakme) (Delibes), (c) L'oiseau Bleu (Dalcroze); (d) I hear a Thrush at Eve (Cadman), (e) Little Gray Dove (Saar), (f) A Birthday (Woodman); (g) Lascala Dir (Quaranta), (h) Se Saran Rose (Arditi); (i) Kommen und Scheiden (Hilchach), (j) Mein Schätzlein (Reger); (k) Chansonnette d'Annette (Clarke), (l) Mignonette (Weckerlin), (m) Serenade d'Hiver (Holmes), (n) Villanelle (Dell'Acqua).

The second popular morning concert will occur next Tuesday morning at the same place, when the following program will be rendered by Madame Cailleau: (a) Vieille Chanson (Bizet), (b) J'attends le Soir (Weckerlin), (c) Les Filles de Cadix (Delibes); Voce di Primavera (Johann Strauss); (d) On the Downs (Local) Rosalie Hausmann), (e) My Laddie (Thayer), (f) Ich seh dich (Chopin), (g) Kinderlied (Liedt), (h) Louise Dupuis (Jour), (i) Charpentier's Pastorale (Bizet), (j) Griselidis (Il Partit) (Masset), (k) Fabliau Manon (Masset).

MANSELD STUDIO RECITALS.

The first of a series of studio recitals was given at the residence of Hugo Mansfeldt on Wednesday evening, September 24th. The program presented was of a very high order and the participants acquitted themselves very artistically of their various responsible tasks. Every one of the students exhibited pronounced artistic faculties together with advanced technical knowledge. They played with a certain taste that spoke well for their training and for their natural adaptability. Those who delighted the audience were: Miss Marjorie Young, Miss Bernice Levy, Mrs. Homer C. Edwards, Miss Alyce Dupas and Gerald Hoyt. Mr. Hoyt made an extraordinarily favorable impression by reason of his ease of bearing, brilliant technical execution and natural musical instinct. The program was concluded by Hugo Mansfeldt, who aroused the audience to the highest pitch of enthusiasm by reason of his refined interpretation and delicacy of phrasing. In addition to the Nocturne in F major and Scherzo in F minor by Schumann he played, upon the insistent demand for encores, Valse Noble, E flat major (Schumann), and Presto Passionata, G minor (Schumann). Those who were fortunate enough to hear him were compelled to admire his vitality of expression and his brilliancy of digital celerity. The entire program rendered on this occasion was as follows: Heroide-Elegie (Liszt), Tarantelle, A minor (Zarembski), Miss Marjorie Young; Giorono in Venetia (Nevin), Dawn, Gioners, Vellin Love song, Good Night, (by request), Miss Bernice Levy; Hark, Hark, the Lark (Schubert-Liszt), Concert Paraphrase (Strauss-Schubert), Wein, Wein und Gesang, Mrs. Homer C. Edwards; En Automne (Moszkowski), Etude en Forme de Valse (Saint-Saens), Miss Alyce Dupas; Moment Musical (Moszkowski), Etude Transcendentale (Liszt), Mr. Gerald Hoyt; Nocturne and Scherzo (Schumann), Hugo Mansfeldt.

The second of this series of Mansfeldt Studio Recitals will take place at 238 Cole Street on Wednesday evening, October 8th, when the following program will be presented: Auf Flügeln des Gesanges (Mendelssohn-Liszt), Rhapsodie Hongroise No. 3 (Liszt), Miss Ruth Viala Davis; Gondoliera, Napoli Venesia (Liszt), Hungarian Dance, D minor (Brahms), Miss Berkeley Howell; Scherzo, B flat major (Chopin), Miss May Dugan; Scherzo, B sharp minor (Beeethoven), Miss Marjorie Young; (Liszt), Miss Bessie Fuller; La Fleuse (Meyer), Fantasia on Swedish Folk Songs (Larson), Miss Esther Hjelte; Andante Spianato and Polonaise, E flat (Chopin), Hugo Mansfeldt.

Mme. Schumann-Helk promises to sing the song cycle, "Frauen Liebe und Leben," at one of her concerts to be given in the near future.

PACIFIC MUSICAL SOCIETY'S OPENING CONCERT.

Prominent San Francisco Musical Association Presents Two Artists of High Artistic Merit to an Appreciative and Intelligent Audience.

By ALFRED METZGER

The Pacific Musical Society opened the season 1913-14 with an exceptionally artistic concert which was attended by an exceedingly fashionable and musical audience. St. Francis Hotel ballroom was crowded to the doors on Wednesday evening, September 24th, when Madame Emelia Tojetti stepped upon the platform and extended the greetings of the society of which she is the president. In a few well chosen words the president welcomed the members and their friends and spoke enthusiastically of the plans of the coming season, emphasizing the fact that it was the purpose of the Pacific Musical Society to encourage above all the resident artists. In conformance with this idea the committee had secured the services of Mabel Riegelman of the Chicago Grand Opera Company and James Howard King, pianist, both California people. Madame Tojetti also spoke of the success of the past season and of the many splendid affairs given under the auspices of the society since its foundation. After the conclusion of her remarks she was heartily applauded.

Mabel Riegelman opened the program and throughout the evening she gave evidence of being a finished artist. Her voice has improved wonderfully. While it was an excellent starting point for the work she was never heard her sing with quite such bell-like purity and exquisite flexibility as on this occasion. From the beginning of the program until the conclusion her voice was fresh and limpid and her phrasing as well as her enunciation was exceedingly artistic and intellectually of a superior character. German, French and English songs were rendered by her in an equally musical manner and her interpretation of the songs was of the highest order. The program was indeed worthy of the highest praise. Miss Riegelman is getting more and more to be a full-fledged concert artist and we should not be surprised if she one day will become the first American prima donna soprano who is really a concert artist on a par with those who have had the monopoly of the operatic stage in this country for so long. We were so astonished upon hearing the truly wonderful improvement in Miss Riegelman's voice that we made it a point to inquire what she had been doing all summer, and we discovered that she had been coaching with Louis Crepau who, under the circumstances, should be given the credit which he so richly deserves. As all artists were so conscientious and as modest as Miss Riegelman and were so excellent in what they needed a little suggestion or advice they would improve constantly and not retrograde as is the case with so many young singers. No artist, no matter how great he or she may be, is sufficiently perfect to do without studying and constant application. If this can be accomplished by seeking the advice of competent vocal instructors, so can the piano player. The same can be accomplished by self education it will serve also the same purpose. Miss Riegelman is on the right road. She is bound to come out victorious.

James Howard King is a pupil of Oscar Well and he revealed the artistic virtues of a genuine musician. There is nothing ostentatious about Mr. King. He is serious and conscientious. He thinks first and last of his music and never himself. We heard him interpret two compositions by Chopin and we were surprised and delighted with the exquisite limpidity of his touch, the broad conception of the poetic style of the master, the delicacy of execution and the genuinely artistic taste in shading. We have never heard an interpretation of the Ballade that appealed more forcibly to our sense of romantic proportion. Both artist-pupil and teacher are entitled to hearty congratulations for the results obtained in this instance.

The complete program rendered on this occasion was as follows: Batti, Batti from Don Juan (Mozart), Rauschendes Bächlein (Schubert), Nur wer die Sehnsucht kennt (Schubert), Miss Riegelman; Romanza from E minor concerto (Chopin), Ballade, A flat major (Chopin), Mr. King; Le Bonheur est chose legere (Saint-Saens), Preludio e canto pastorale, Ninth Southern Moon (A. Parelli), Sweetheart and I (R. H. Beach), Miss Riegelman; Reminiscences of Lucia (Liszt), Mr. King; Wiegand (Humperdinck), Das Kraut Vergessenheit (A. von Plieltz), Nedda Aria from Pagliacci (Leoncavallo), Miss Riegelman.

Frederick Maurer played the accompaniments in a manner that gave the judgment of his artistic work by the many musicians and music patrons of San Francisco and vicinity. There will be two morning recitals during the month of October, both of which will take place at the St. Francis Hotel ballroom. The first will be given on Wednesday morning, October 8th, and the participants will be: William Laria, violinist, recently returned from Europe; Gyla Ormay, pianist, and Gregorio Artega, tenor. The other event will occur on Wednesday morning, October 22nd, and the program will be presented by Miss Joan Baldwin, pianist, and Elias Hecht, flute; Miss Juliet Levy, contralto; Miss Mildred Newman, piano, and Jack E. Hillman, baritone. Both events promise to be of unusual artistic interest.

ALCAZAR THEATRE.

"The Elixir of Youth," which is to be Ralph Herz's starring vehicle at the Alcazar Theatre next Monday night and throughout the week, has been running in Chicago since last Sunday and will be presented on Broadway early next winter. A three-act farce, written by Zillah Covington and Jules Simonson; it was first produced in London and scored such an unqualified success that its introduction to this city was immediately decided on. It was the only non-musical offering that defied dissolution by Chicago's heated season. One critic declared that its laugh-evoking qualities made those who witnessed it forget to perspire.



By ELIZABETH WESTGATE

Oakland, September 29, 1913.

There may some day be a proverb, authoritatively sponsored, to the effect that only the busiest persons have time for extra work. Herman Perlet has a large class of students, is conductor of the People's Orchestra, and is engaged in other important and absorbing duties. Mr. Steindorf has only the labors attendant upon his position as choragus at the University of California, the conductors of various singing societies, and a band playing regularly, besides being in demand as accompanist at concerts and as instructor of a large number of private students. Alexander Stewart is a man of complete leisure, save that he is the head of the Institute of Musical Art, director of the choir of the Plymouth Congregational Church, violin and choral teacher at Mills College, president of the Alameda County Music Teachers' Association, lecturer on musical topics, and instructor of numerous violin pupils.

So, naturally, these three men were invited to form the committee to select the song most worthy of the prize offered by the directors of the Land Show; and they accepted the trust. The musicians and versers of the Coast entered in friendly competition, and the prize was given to William Carruth. Mr. Carruth is organ and harmony teacher in the Institute of Musical Art, organist of Plymouth Congregational Church, and was the player chosen by the Alameda County Association to give the single organ recital which was a part of the musical fare offered when Oakland entertained visiting delegates at the state convention in July. He is therefore known to be a serious musician, and it is fitting, and of general satisfaction, that a man of that temper should have been awarded the prize. Mr. Carruth spent three years at Yale studying music under the guidance of Dr. Horatio Parker. He has composed somewhat in the larger forms, and his friends predict success beyond the usual when he shall have begun to publish. The poem accompanying his song was also considered the best of the several hundred submitted, and was written by the father of Mr. Carruth. The choice of poem and music was unanimous, after ten hours employed in the examination of the manuscripts sent in. There is not space for the full poem to be printed here; but one stanza and one chorus are appended, and will serve to give the impression of the committee's selection.

"When the great canal is opened and the wedded oceans meet,
The mighty fleets will fill our ports for fruits and oil
and wheat:
Development's the master word; production the golden key.

To open the gate. Lo! ye who wait—here's opportunity."

Chorus.

"So here's to the home land, the no-more-to-ream-land.
The sunshine and balm land,
The peaceful and calm land;
Of all lands there's no land can vie with our home land.
California! California! California!"

The Half-hour at the Greek Theatre last Sunday was the introduction to a large public presentation of Miss Marie Estelle Millette, who has for several years been a disciple of Miss Frederic Harry (Anna Miller Wood), and is an exponent of the system so successfully employed by Miss Wood. Miss Millette's voice is refreshingly pure in quality, and she brings artistry to the various songs presented. An audience of many hundreds heard the program with evidence of keen pleasure.

The Sunday programs furnished by Robert D. McLure at Hotel Shattuck in Berkeley afford pleasure to a constantly increasing audience. Nothing could more surely conduce to the popularity of a hotel than cleverly arranged programs given by an artistic singer such as Mr. McLure is proving himself to be.

The unusually tasteful piano warerooms of the Omer N. Kruschke Company in Berkeley attracted a large audience of musicians last Friday afternoon, when music marked the formal opening of the rooms. Those participating were Ernest P. Allen, Lowell L. Redfield, Mrs. Rose Leaves Allen, Mrs. Mabel Redfield and Paul Steindorf.

Tomorrow evening, September 30, at Ebell club-house, the Alameda County Music Teachers' Association will give a reception and musicale, with the members of the San Francisco association as invited guests, and with Glenn H. Wood, recently appointed director of music in the Oakland public schools, as guest of honor. The musical program will be furnished by the Sierra Quartet: Mrs. Zilpha Ruggles Jenkins, Mrs. Ruth Waterman Anderson, Carl Anderson, and Lowell Redfield, with Mrs. Redfield at the piano. A campaign for new members is being inaugurated by the board of directors. The program committee, Miss de Fernery and Mr. Paul Reinhart, are planning the program for the meetings of the association, which occur each month. The October meeting will be held in Berkeley.

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ORPHEUM.

Charlotte Parry, one of the few players of sufficient versatility to successfully attempt the production of a perfect playlet, will head the Orpheum bill next week. She will present a psychological fantasy by Frank Lyman entitled, "Into the Light," in which she assumes five widely distinct characters: a colored maid, an Italian, an Irish lassie, a grasping Yankee, and a young lady. "Into the Light" tells a pleasant and interesting story and Miss Parry scored an immense hit with it during her recent foreign tour. Maude Lambert, the charming prima donna, and Ernest Ball, one of the most popular American composers, will present a number of their greatest successes. Mr. Ball is the composer of "Love Me and the World is Mine," and Miss Lambert's last musical comedy engagement was with Eddie Foy in "Over the River." Ed. Wynn, "The Boy with the Funny Hat," has discarded the college boy type with which he was so long successfully identified and will be seen in a skit of his own writing called "The King's Jester," in which in the name part he has made the greatest hit of his career. It is described as one of the wildest and funniest offerings ever presented in vaudeville. Mr. Wynn brings with him as his support Frank Wunderlie, William Sells and Robert Jones.

Ted Lorraine and Hattie Burks, who sprang into prominence as the dancing feature of "The Kiss Waltz" and immediately were secured for vaudeville, will contribute a selection of songs and dances. Miss Burks' costumes are said to be dazzling and of the latest Parisian mode. The Jungmann Family, two men and three girls, aerial artists from Germany, will perform on a tight wire eight feet above the stage. Three, and sometimes four, of them are on the wire at the same time and the feats they accomplish are marvelous and novel. Mademoiselle Martha and her two sisters will give a novel and astonishing gymnastic exhibition. Next week will be the last of William J. Dooley and Company in "The Lawn Party," Frank Milton and the De Long Sisters, and also of the beautiful Saharet, who is creating the greatest terpsichorean furore this city has ever known.

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FASHIONS IN POPULAR SONGS CHANGING.

A Glance at Recent Music as Presented by the Victor October Records Shows the Change from Rag-time to Sentimental.

Ballads of the sentimental type seem to be all the vogue now in popular music. Only a short time since weird "mystery songs" with "very all the go" titles came a rush of "geographical songs," and now the sentimental ballad seems uppermost in public favor. And the change is clearly indicated by the character of the popular songs offered in the new list of Victor Records for October which have just been issued. There are a variety of different types, tuneful and attractive, among them such sentimental titles as "There's a Girl in the Heart of Maryland" and "The Beautiful Dawn of Love," sixteen numbers in all, on eight double-faced records; and they are splendidly rendered by Harry McDonough, Olive Kline, Walter VanBrunt, and other soloists, and by such groups of singers as the Hayden, American, and Peerless quartets.

Harry Lauder presents the popular "Wee Hoose Mang the Heather" which he sings so quaintly. The favorite duet, "Wee Can't Part," by David Scott and Miss de Koven's charming Rob Roy, make a superb record, the music of Flora being quite brilliantly sung by Henrietta Wakefield while Frank Pollock's pleasant tenor is shown to advantage in the strains allotted to the Prince. The "Song of the Turnkey," another well-known number from this operetta, is a noble bass solo by Wilfred Glenn, and a Bohemian Girl selection, "The Fair Land of the North," is sung with spirit by Reed Miller. A splendid revival of the famous "Belle of New York" is given by the Victor Light Opera Company, their medley including all the favorite songs of this production. Marguerite Dunlap gives two well-known concert songs—Liza Lehman's charming "If I Built a World," and the effective love song, "I Cannot Help Loving Thee." A brilliant rendition of Poe's fantastic "Raven" is given by Percy Hemms, and the effectiveness of the record is greatly enhanced by Gladys Craven's sympathetic playing the striking incidental music.

An extremely lively record is that by the Sutcliffe Troupe—their two bagpipe, fife and drum renditions are rousing indeed—anyone but a Scotchman would likely say they were somewhat noisy. Victor Herbert's Orchestra gives two excellent renditions of two great Wagner numbers, "Isolde's Lohengrin" and "The Flying Dutchman," and the Victor Concert Orchestra contributes two movements from Schubert's "Unfinished Symphony." Conway's Band plays two attractive instrumental whistling numbers, "The Whistlers" and "Whistling Johnnies," gives a lively number from a Viennese opera and a "Hungarian Rag" (take-off on Liszt's Hungarian Rhapsody), and contributes besides four splendid dance records, among them two turkey-trot medleys, "Two fine tangos—the real South American kind—brilliantly played and perfect for dancing purposes, are presented by the Victor Orchestra and Victor Military Band.

Fritz Kreisler gives an exquisite violin solo of one of his special favorites, the lovely Martini "Andantino," and that other master violinist, Mischa Elman, plays beautifully another of those delightful old sixteenth century discoveries of Kreisler's—a dainty "Sicilienne." The Imperial Russian Balalaika Court Orchestra plays two numbers on their quaint and sweet-toned instruments, the Tollefsen Trio and the Neapolitan Trio each offer a beautiful and appealing little instrumental number; and Michele Rinaldi, the accomplished cornet soloist with Vessella's Band, gives a superb rendition of "The Rose." The young Sascha Jacobson presents two more beautiful violin compositions; Maximilian Pilzer gives a splendid violin solo of that perennial favorite, Mendelssohn's "Spring Song"; and Rosario Bonorden contributes a fine "cello number, the highly pleasing "Extase."

The great opera stars are well represented in this new list of records, though most of their contributions are not operatic arias. The one record by Caruso is particularly noteworthy—an exquisite rendering of Mascagni's lovely "Elegie," with violin obligato by Mischa Elman, a really wonderful record that will delight every lover of good music. Tetrazzini gives two delightful short numbers—a charming "Rhapsodie" by Reginald de Koven, and Brahms's lively and humorous "Serenade in Vain." Titta Ruffo is heard at his best in a pleasing Italian ballad, Geraldine Farrar gives a sympathetic interpretation of Thomas Bayly's lovely song, "Long Ago," and with Louise Homer gives a beautiful Rubinstein duet, "The Angel." Clarence Whitehill gives a most effective rendition of the beloved old ballad, "In the Gloaming"; Dan Beddoe sings a charming new song, "Yesterday and Today"; and John McCormack sings that popular English number, Hatton's "Good Bye." The big operatic number of the month is the Duet from Act IV of *Travatore* which is exquisitely rendered by Johanna Gadski and Pasquale Amato; and Lambert Murphy sings splendidly the "Oh, Paradise" aria from Meyerbeer's *Africana*.

It is a real pleasure to hear all of these wonderful records and it is a pleasure which need be denied to none of us. Where there is a Victor or Victrola in the home these numbers can easily be enjoyed at will, but what is more interesting still is that any Victor dealer will gladly play any of these selections for any one upon request.

"THE ENCHANTRESS" AT THE CORT.

An opera by Victor Herbt is not, to borrow the language of trade, "that totally different kind," but it is a great deal better than the average. At his best in light opera, he is the composer of music that has good body and brilliant color; at his worst he is still tuneful and skilled in orchestration. Kitty Gordon in "The Enchantress," which comes to the Cort Theatre, Monday, October 6th, proves that Victor Herbt was at his very best when he prepared this opera, for within the score are the most melodious numbers that ever came

from the pen of this great composer. The fact that this will be Miss Gordon's first appearance in this city, makes the engagement doubly interesting, and with what society knows about the society touches of this opera, the chances are that the local theatre will hold one of the gayest assemblages of the season when Kitty Gordon appears.

The scene of action is a familiar caricature of a Balkan principality. It is called Zergovia. Prince Ivan, who is waiting for his crown, amuses himself by looking for a wife. A king must marry for his people's sake and men of Ivan's line have been somewhat celebrated in amorous adventure sought for their own sake. Ivan is justified in dwelling upon the charms of an opera singer called Vivien Savary. There is a crafty minister of war named Ozier, and he tempts Vivien with the suggestion that she may be queen while he eggs Ivan on to renounce his right to the throne that he may marry her. Ivan signs a waiver but Vivien gets it away from the minister of war, bedevilling him very capably. Then it transpires that nobody need renounce anything. Useful Troute, chief of the Zergovia secret service, discovers that Vivien is the lost child of an Austrian princess, and so eligible to marry the most exalted.

"Rose, Lucky Rose," "All Your Own Am I," "Art is Calling Me" (I Want to be a Prima Donna) and "I Am Looking for a Perfect Man," are a few of the musical gems that are whistled along with the haunting melody of the entire opera called, "To the Land of My Romance." Referring to the production, it may be said that Jos. M. Gaites didn't remove a single piece of the \$60,000 production which made all New York wonder at its splendor when the piece was first produced at the New York Theatre. "The Enchantress" comes here in its entirety, and in a most conservative manner it may be stated right here that "The Enchantress" will be the banner engagement of the season.

DOUILLET CONSERVATORY OPENING RECITAL.

Several of the students of the Douillet Conservatory of Music appeared in an opening recital at the new headquarters of the institution at 1721 Jackson Street on Friday evening, September 26th, in the presence of a large audience that crowded every available space in the spacious halls. The program represented the very highest phase of the art and every participation revealed careful training and conscientious study. The program was opened by Miss Hulda Rienecker who sang Liszt's Lorelei and later a work entitled "Invitation," by Owen. She proved herself possessed of a beautiful soprano voice of much warmth and richness of timbre. Indeed it might well be termed a genuine dramatic soprano as far as range of quality is concerned. Miss Rienecker sings with exquisite musical taste, being particularly careful to emphasize the emotional aspects of a work. She was heartily applauded for her splendid accomplishments and had to respond to an encore. Miss Agnes Christiansen played Nocturne in F sharp minor by Chopin and Rondo E flat by Weber. She gave evidence of much industry and fluency of execution. She possesses a touch of much delicacy and revealed a technical fluency quite pleasing to witness. Miss Yvonne Landsberger, daughter and pupil of Nathan Landsberger, played a Valse Serenade by Drlia in a smooth tone and with pleasing adherence to rhythm, poetic phrasing and technical fluency.

Miss Eunice Gilman was entrusted with two numbers on the program, namely, Caro Nome from Rigoletto and the jewel scene from Faust. Miss Gilman possesses a colorature soprano of exceptional carrying power and bell-like clearness. She used it with remarkable intelligence and is especially skillful in the exposition of colorature work. The most difficult passages she seems to overcome with apparent ease and she never fails to take advantage of the thrilling possibilities of

a so-called colorature climax. As an actress, too, she made an excellent impression, particularly during the jewel scene in Faust where she did some very artistic work. Miss Gilman aroused her audience to prolonged manifestations of enthusiasm and was compelled to sing encores. Wilhelm Laub played two Chopin works, namely, Fantasie Impromptu and Valse Brillante A flat. He revealed more than ordinary pianistic talent. He played with delightful deliberation and surety of attack. His technic proved to be exceptionally brilliant and certain. His conception of Chopin is far above the ordinary expressions of musical poetry one hears at a recital of this kind, and, in short, he seems to possess the necessary qualifications to become a genuine artist. Miss Clarita Welch sang Handel's Verdi Prati with unusually vibrant and vigorous contralto voice. Indeed it is a voice in a thousand. Besides this remarkable organ Miss Welch sings with fine expression and has the knack of arousing her audience to prolonged demonstrations of approval. One of the finest features on the program was the violin duet, "Tales of the Sirens," by Neumann, played by Blanche Rouleau and N. J. Landsberger. Miss Rouleau is a pupil of Mr. Landsberger and, unlike the usual woman violinist, she possesses the vigor and robustness of a man in her playing. She possesses also a masculine conception of rhythm and phrasing and her technic is as brilliant as it is clean. She plays with the assurance of the professional. Mr. Landsberger, of course, played with his well known mastery of the instrument, exhibiting a beauty of tone and conciseness of execution which only a true artist is capable of. Miss Ruth Thompson played the Nocturne by Grieg with much emotional coloring and facile technic. She also played Liszt's Eighth Hungarian Rhapsodie with remarkable intelligence and an exhibition of skill that reveals inborn talent. But we must add with all the kindness possible that Miss Thompson must not take her talent too lightly. She seems to permit her ease of execution to interfere with her severe sense of responsibility in finishing that which she has once begun. This is the third time we have heard Miss Thompson play and in every instance she permitted a temporary roguish mood to interfere with finishing her work conscientiously. Ordinarily we would not call attention to such an incident, but Miss Thompson is altogether too talented a young pianist to be permitted to forget that those who possess talent or genius must remember their grave responsibilities and must consider their art as a very, very serious problem and not as a thing to be treated according to moods. The entire recital reflected great credit upon the Douillet Conservatory of Music, its faculty and its students.

Miss Elizabeth Simpson is looking forward to a very busy season. Both in the California Institute of Musical Art and in her private studios, of which she has three, in San Francisco, Oakland and Berkeley, she is greatly in demand. Although her work has heretofore been on the other side of the Bay there has been such an urgent request for a San Francisco studio that Miss Simpson has finally opened one at 376 Sutter Street in the Caffery Building. She expects to give in this studio a series of informal lecture recitals upon musical topics of general interest to students and music lovers, and the first of these will be next Monday, October 7th, when Miss Simpson will talk upon modern methods of piano playing, giving at that time by special request the lecture delivered at the University Summer School two years ago. Cards of admission to this lecture may be obtained by application to Miss Simpson at her Berkeley studio. When Miss Simpson gave this lecture under the auspices of the Berkeley Piano Club it created an excellent impression and the Pacific Coast Musical Review published an account of the event.

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SHORT ITEMS OF INTEREST.

The Pacific Coast Musical Review is in receipt of a very interesting letter from Mrs. Lillie Birmingham, the well known and prominent California contralto soloist. Mrs. Birmingham is now in New York, and she states that her stay has been a little uncertain and yet so exceedingly delightful that she has not made any definite plans as to the future. She has had a number of tempting offers and such great encouragement and enthusiastic receptions that she was almost tempted to stay East, but the home ties are stronger and for this reason she longs for California more and more as the days pass. Mrs. Birmingham has partaken lavishly of a number of musical feasts and has enjoyed pleasant experiences everywhere. Especially gratifying was the appreciation of her work which inspired many to urge her to remain and reap the harvest of a successful season.

Frank W. Seager of Los Angeles, a member of the Ellis Club of that city and also manager of the Ellis Club Quartet of Los Angeles, is in this city and is trying to organize a mixed quartet for concert purposes. Mr. Seager is an experienced manager and also a baritone of considerable reputation. He was formerly a pupil of George Sweet of New York and a member of the famous Boston Ideals Company. He is glad to meet artists willing to become members of a vocal male or mixed quartet which is to concertize on the Coast.

Mrs. Jane Ralphs-Bessette, pianist, pupil of Alma Schmidt-Kennedy, assisted by Herman Martonne, violinist, will give a concert at the Home Club, Oakland, this (Saturday) afternoon, October 4th, at which the following program will be presented: Trio—D minor (Mendelssohn), Mrs. Bessette, Mr. Martonne and Mr. Villalpando; (a) Appassionata Sonata (1st movement) (Beethoven), (b) Etude A flat major (Moszkowski), Mrs. Bessette; (c) Menuet (Porpora-Kreisler), (d) Andantino (Padre Martin-Kreisler), (e) La Chasse (J. Baptiste Cartier-Kreisler), (d) Variationen (Corelli-Kreisler), Mr. Martonne; Trio—Op. 50 (Tschaiakowsky), Mrs. Bessette, Mr. Martonne and Mr. Villalpando.

Contrary to certain rumors Mackenzie Gordon will not go on a concert tour this season, but will devote his time exclusively to his teaching.

Mrs. Isabella Marks, who was East during the summer, has returned and is devoting her time to teaching. While in New York she coached with Isadore Luckstone and his sister, Ethel-Luckstone-Meyers. Mrs. Marks also met Mabel Brookover, a former pupil of hers, who is progressing remarkably. She has been engaged by Mr. Rosenthal, manager of the Gipsy Love Company, as a member of a new company to follow the Chicago organization after its first run. Miss Celia Trauner, another pupil of Mrs. Marks, was the soprano soloist at the State Fair in Sacramento and scored a

brilliant success last month. Mrs. Marks sang in Kansas City and in Buffalo. One of the Kansas papers had this to say of Mrs. Marks: "The people who attended the Methodist Church last Sunday morning enjoyed a rare treat when Mrs. Isabel Marks gave the solo, 'Fear Ye Not, Oh Israel.' Those capable of judging say that her voice shows great culture. She seems to possess the rare gift of rendering the music so that all its pathos and beauty may be interpreted by everyone present."

During the week of November 2d, that master-pianist, Harold Bauer, will give a series of concerts at Scottish Rite Auditorium. Mr. Greenbaum asks that all teachers and students desiring Mr. Bauer to play certain works send in their requests as soon as possible so that Mr. Bauer may have time to arrange his program accordingly. From the highest educational standpoint there is no more important artist before the public than Mr. Bauer.

Mme. Carreno has been engaged as special soloist with the Boston Symphony Orchestra for its winter tour of ten concerts in addition to her engagements with the organization in Boston. She will make a very short visit to the Coast, first playing two concerts in this city in the latter part of November.

That interesting little program book, "The Concert Bulletin," devoted to the programs and announcements of the artists under the Greenbaum management, will again be issued in this city and will be mailed to anyone desiring it free of cost on application. Send your name and address to "The Concert Bulletin," 101 Post Street, San Francisco.

Mr. and Mrs. Henry Bickford Pasmore and the Misses Pasmore gave a reception in honor of Ernst Wilhelm of Berlin at their residence, 1470 Washington Street, on Thursday evening, September 25th. A large number of San Francisco's most prominent musical people were in attendance and Mr. Wilhelm, who is the only pupil of Dr. Ludwig Walther, created a deep impression by reason of his great declamatory powers. He recited a number of German classics among which was the Hexenlied. The latter work was heard by Dr. Walther at the Greek Theatre two years ago. The affair was a delightful one.

Lawrence Strauss, the well known and highly successful tenor, has returned after a prolonged absence in Paris where he studied with Jean de Reszke. He also was tenor soloist of the American Episcopal Church in Paris, which position he resigned prior to his return to San Francisco. He has reopened his studio at 1749 Broadway and will no doubt appear in recital very soon.

The artists engaged to appear at the musicale in the Alameda High School Auditorium, October 13th, are well known in the Bay cities, and include Miss Emelie Lancel, contralto, and Miss Audrey Beer, pianiste. Both

these ladies are capable of rendering a delightful programme.

Georg Krüger's training of Miss Myrtle Donnelly has been commented upon by many musicians who have heard her play. Miss Donnelly was heard again at the Corona Club meeting, Thursday, the 25th inst. She is a gifted pianist of exceptional ability, playing the most difficult compositions with skill and technical clarity which is at once true to the composer's desire and fascinating to the listener. Aptness to memorize and studious work are attributes of musicianship.

On the 26th inst. a concert was given in the Knights of Columbus Hall, which attracted more than passing interest. The program was unusually interesting and demanded talent of exceptional ability to give a satisfactory rendition. One of the most talented participants was Miss Eva Mehegan, a pupil of Georg Krüger, the widely known pianist. Miss Mehegan's playing is correct and artistic in the extreme; she has a deep insight into the composer's musical attitude and holds her audience to the last note.

FIRST GRIENAUER CELLO AND SONG RECITAL.

The first of the series of six cello and song recitals will be given by Karl Grienerauer and Aida Guggliemetti on Sunday afternoon, October 12th, at Kohler & Chase Hall. Upon examining the program carefully the lover of high class music will find an excellent array of compositions, some of which are of interest on account of their novelty and others by reason of their exceptional artistic value, as, for instance, the Sarabande for cello, without piano accompaniment, which was originally written by J. S. Bach for the viola da gamba with five strings, but later transposed for our modern cello with four strings. Owing to this change the difficulty of performing it became so great that only the foremost of living cellists are able to play this masterpiece. The public has therefore a rare opportunity to hear the wonderful Bach composition. To the novelties of the program Mr. Grienerauer adds his first performance of his cello suite composed in San Francisco and only recently finished. The first movement is a hymn to the dawn and the rising morn; the second, a Scherzo, eulogizes the memory of the native inhabitants of the hills and woods; the third movement describes the soft moonlight on the Bay of San Francisco, and the fourth movement gives a vivid picture of the happy, apparently care-free, life of the humming birds as they fit through the air above fields of sweet peas in the golden sunshine of California. Aida Guggliemetti will justify in this concert the opinion of many musicians who consider her a coming artist and who believe she will add to the name of California that gave to the world more than one singer of fame and reputation.

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MUSICAL REVIEW HOLIDAY NUMBER

The next Holiday Number of the Pacific Coast Musical Review, which will be the third Exposition Number, will be published on Saturday, December 20th. It will be artistically illustrated and will contain an exceptionally interesting series of articles. All regular annual advertisers (none other) are entitled to special write-ups, provided the material is furnished us in brief enumeration of facts. Anyone furnishing a halftone can also have a portrait accompanying the article. Copy must be in this office on or before November 30th.

All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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SAN FRANCISCO, SATURDAY, OCTOBER 11, 1913.

Price 10 Cents

GERALDINE FARRAR MAKES GOOD IMPRESSION ON SAN FRANCISCO PUBLIC

Cort Theatre Crowded to Doors When the Famous Prima Donna Soprano Makes Initial Bow Before a San Francisco Audience and Renders Excellent Program in an Exceedingly Artistic Manner. Alwin Schroeder Shares Honors With the Vocalist.

By ALFRED METZGER

The Cort Theatre was crowded to the doors when Geraldine Farrar made her debut before a San Francisco audience last Sunday afternoon. It was gratifying to see such a representative audience in attendance at the official opening of the concert season, for it proves that the public is now as before deeply interested in high class musical events. While the name of Miss Farrar was mainly responsible for attracting the record house, still the enthusiasm displayed throughout the concert and the discrimination in the volume of applause is sufficient evidence for the fact that San Francisco concert audiences are still somewhere to be had, and while it may require more than ordinary musical attractions to induce them to come out in force, still they do come occasionally, and it is up to the musical managers to make the inducements large enough to have them awaken from their stupor. Barring a few honorable exceptions concert-going like theatre-going is principally a habit. If you can succeed in inculcating the public with this habit, you will succeed in crowding the concert hall. Since only the best known artists seem to be able to attract large audiences, why it is evident that only this class of artists should be utilized to create the concert habit. But if the managers send among six or seven attractions, five or six practically unknown artists and only one famous executant, then the concert-going habit will not be so easily acquired. If our judgment is not altogether at fault we believe that this season will be an exceptionally favorable one for musical attractions. It is to the interest of the musical profession and the students that concerts are well attended during a season, as only by these means will the public realize that the study of music is worthy the expenditure of labor and money usually devoted to it.

The San Francisco appearance of Geraldine Farrar was awaited with great impatience by the majority of our music lovers. So many people who go abroad or East have come back with such enthusiastic reports about Miss Farrar's artistry that many of us who are not able to leave this city wished that the time was not too far distant when we, too, could hear this much-heralded artist. And now our wishes have been fulfilled and we have had an opportunity to hear Geraldine Farrar. "What did you think of her?" was the oft-repeated query after the concert last Sunday, and every reply we have been able to overhear was couched in enthusiastic terms regarding Miss Farrar's excellent impression upon the hearer. That her monster audience last Sunday was more than pleased with her must be recorded as a matter of undisputed fact. It remains now for the writer to state why Miss Farrar made such an excellent impression upon the San Francisco concert-goers. In the first place her personal appearance was such as to induce her audience to take her to its heart. Dressed very becomingly in a white clinging gown, somewhat representative of a butterfly effect, she seemed to flutter on and off the stage with a grace quite entrancing. Of rather a petite personal appearance and with an exceedingly charming facial expression she impressed her audience with a certain hypnotic type of personal beauty. Having thus prejudiced her hearers in her favor from the start she revealed a pure mezzo soprano voice of singularly bell-like clarity in the middle and low registers. Her enunciation was concise and delightfully distinct. Her phrasing was in accordance with the sentiments contained in the words. She sang principally with a daintiness of tone coloring and emotional accentuation that showed patient study and a serious intention toward grasping great artistic truths. In consequence of a natural lyric tendency of expression Miss Farrar did not attempt to be strenuously dramatic. The nearest to any dramatic climax she ever came was in her unusually effective interpretation of the aria from Madame Butterfly. Here her consummate operatic vocal art was revealed in all its compelling beauty. Her colorature work, too, was exceptionally correct and smoothly rendered.

With extraordinary sound artistic judgment Miss Farrar selected her program in a manner to be exactly suited to her vocal accomplishments. It would be difficult to suggest a program more within the confines of Miss Farrar's artistry than the one she interpreted last Sunday. Whatever is possible to accomplish with the natural talent which Miss Farrar possesses has been and was not wasted any time in acquiring a thorough knowledge of that phase of vocal art which may be described as the art of emotional singing in contradistinction to the art of dramatic or declamatory singing as introduced by the more temperamental of our great concert singers. Miss Farrar also demonstrated that she is a consummate actress, and we doubt not that her operatic

success is considerably greater than her work on the concert platform. Still it would be difficult, if not impossible, to mention an exponent of the lyric school of vocal art who is superior to Miss Farrar at the present time. There remains now only a difference of taste concerning the lyric and dramatic school of vocal art. Perhaps it is due to this difference that Miss Farrar never succeeded once in arousing her audience to a sufficiently high pitch of enthusiasm to pull it to its feet and shout "bravo!" This great ability to thrill a mass of people is apparently left either to the intensely dramatic singers or to the exponents of the high color-

artist is still in the first flush of her artistic youth. It seems to us that an artist of Miss Farrar's intelligence ought to be able to avoid this discrepancy and thus equalize her voice, as it were, so that it would become smooth and bell-like in the high notes as it is already in the middle and low tones.

In securing Alwin Schroeder for her assisting artist Miss Farrar has used the same excellent judgment which she has displayed in everything else connected with her concert. Mr. Schroeder may well be designated as a great cellist. While his tone is not exactly big, it is exceedingly flexible and limpid. He plays with extraordinary taste and phrases in a manner that cannot but compel admiration and delight. His technical execution is exquisite. Mr. Schroeder, like Miss Farrar, is an exponent of the lyric school, that is to say, of a school at variance with the more dramatic or temperamental style of execution in vogue among a certain class of artists. Arthur Rosenthal, the accompanist, also revealed himself as an excellent musician. But in his desire to create an exceedingly delicate background to Miss Farrar's lyric art he occasionally overreaches himself, and his poetic conception of the pianistic part of the composition is often so delicate that it is practically inaudible to the ear. We do not believe in too strenuous accompaniment, but the opposite extreme is also somewhat unpleasant. We suggest to Mr. Rosenthal to increase the volume of his tone just sufficiently to make the piano part heard besides the soloist.

Miss Farrar further demonstrated her consummate musicianship by playing her own accompaniments to the encores she rendered and playing them more distinctly than Mr. Rosenthal. The complete program presented by Miss Farrar was sufficiently interesting to justify quotation at this place even at this late date, so we take pleasure in printing it herewith:

SOLO FOR VIOLONCELLO	Variations Symphoniques.....	L. Beethoven
	Mr. Schroeder	
SONGS	Wonnevoller Mai.....	Gluck
	Mit einem gemalten Bunde.....	Beethoven
	Oh! had I but a lyre.....	Haydn
	Allergie.....	Mozart
SOLO FOR VIOLONCELLO	Le Cygne.....	Saint-Saens
	Hymnus.....	J. V. Heller
	L'Abelle.....	Fr. Schubert
	Mr. Schroeder	
SONGS	Non l'acostar all'urna, Heidenroslein.....	Schubert
	Ach! wenn ich doch ein Immenchen war, der Schmetterling.....	Franz
	Der Edelkalk.....	Loewe
	Salvina.....	Stindling
	Zueignung.....	K. Strauss
	Miss Farrar	
ARIA FROM "MADAME BUTTERFLY"	"Un bel di vedremo....."	Puccini
	(By request)	
	Miss Farrar	
SOLO FOR VIOLONCELLO	"Waldesruhe" (Adagio).....	Dvorak
	"Vito" Spanish Dance.....	Popper
	Mr. Schroeder	
SONGS	Pain du Sol.....	Gretschaninov
	Le Train des Amers.....	Offenbach
	Ouvre tes yeux bleus.....	Messiaen
	I'm not as other jasses.....	Hugo Wolff
	Believe me if all those endearing charms.....	Stevenson
	The Bluebell.....	MacLennan
	Miss Farrar	

HAROLD BAUER.



ALICE NIELSEN
Famous Operatic Soprano Who Will Appear at Nights of Columbus Auditorium Next Tuesday and Friday Evenings

ture style of singing. The purely legitimate lyric artist is evidently not able to arouse her audience outside of conventional boundaries as is the case with most exponents of purely intellectual art.

From the severe critical point there remains little to be said about Miss Farrar unless it is a slightly ready quality of the voice in the high notes. This may be due to a certain strain or a peculiar tone production. We noticed that as soon as Miss Farrar sings high notes with any degree of force certain muscles on the side of her neck swell out and appear like cords. Under ordinary conditions of the act of singing this should not happen. Indeed any appearance of strain in any form should be avoided. It is just possible that this little defect may be responsible for the strange readiness of Miss Farrar's high notes, for it is hardly conceivable that her voice should become passe at a time when the

Harold Bauer has been engaged as soloist with no less than nine of the leading symphony orchestras of this country during the present season. The career of this truly great artist has not been a meteoric one but he has gradually won the recognition of not only the public and the critics but of his fellow artists. If you want to hear the most fulsome praises of Bauer and his work just ask his brother artists such as Godowsky, Rosenthal, Hoffman or Paderewski about him. In certain ways he is the greatest pianist before the public.

When Godowsky was here he told Manager Greenbaum of his debut in London as a lad of seventeen and he particularly took delight in saying: "And who do you think assisted me? None other than dear Harold Bauer who at that time was a boy wonder on the violin. We played two Sonatas together. At that time he never dreamed of being a pianist. Later when he played with Paderewski, it was he that discovered Bauer's exceptional talent for the piano and induced him to abandon the violin and take up the other instrument." The Bauer recitals will be given Sunday afternoon, November 2, Thursday night, November 6 and Saturday afternoon, November 8.

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(Signed) ALFRED METZGER.
Sworn to and subscribed before me this twenty-ninth
day of September, 1913.

M. A. BRUSIE.
Notary Public in and for the City and County of San
Francisco, State of California, 129 Sutter Street.

[SEAL.]
(My Commission expires September 24, 1914).

THE GOGORZA CONCERTS.

The Greenbaum season of 1913 and 1914 will be ushered in this Sunday afternoon, October 12, at Scottish Rite Auditorium by one of the most interesting, beautiful and varied programs of song that could possibly be imagined with that glorious artist Emilio De Gogorza as the executant. This gifted Spanish artist has every requisite for a concert singer; a voice of unusual range and power, a thorough knowledge of the art of singing, a splendid and charming personality, and, most important of all, the brains to analyze and interpret the innermost feelings and meanings of both the authors of the words and the writer of the music. On the offering figure the names of Beethoven, Mozart, Gluck, Brahms, Reuckauf, Schumann, Hue, Debussy, Sullivan, Hubn, Rameau, Alvarez and Derloz. Can a wider scope be imagined? It will indeed be a very good song. Henri Gilles, the pianist, will play works by Beethoven, Grieg and Chopin.

Next Thursday night De Gogorza will give his only evening concert with the following novel program:

Bois Epals.....	J. B. Lully
Hiane Impitoyable.....	C. Gluck
(Iphigénie en Aulide)	

Piano Solos:

Berceuse, Ballade in G minor.....F. Chopin
L'Exilé d'Alger, Berçre Legère, Venez Agrable.....C. Debussy
Printemps.....G. Fauré
Bergereettes 19th Century arranged by Wekerling
Le Chevalier de la Muette.....C. Fauré
Chevaux de Bois.....C. Debussy
Nanny.....E. Chausson
Le Printemps.....J. Sibelius
Le longeur.....C. Widor
Haro Colosse.....C. Widor

(a) Toccata.....G. Enesco
La Filie aux Cheveux de Lin.....C. Debussy
(c) Minuet.....C. Debussy
(d) Etude en Forme de Valse.....C. Debussy
Three tone sketches written in the old style entitled:
Toccatina, Polonaise, Joccia—music by
Enrique Granados (The Sad Grillette)
Little Maiden.....O. Leirish
Om Audith.....Franco Leon
Five Little Leaves.....Franco Leon

The farewell concert will be given Sunday afternoon, October 19, when another quite exceptional program will be given with works by Händel, Schumann, Debussy, Moussorgsky, Massenet, Franck, Brahms, Liszt, and Wagner.

Choussourgisky, Massenet, Faure, Parker, Storace and Al-fare. On this occasion De Gogorza will sing three famous operatic numbers, the "Ariosa" from "Le Roi de Lahore," the rollicking "Largo al Factotum," from "The Barber of Seville," which none of the opera stars can sing like De Gogorza, and the "Conjuror's Song" from the almost forgotten opera, "The Indian Queen." Tickets for all the concerts are on sale at both Sheridan, Clay & Co.'s and Kobler & Chase's, and on Sunday the box office will be open at the Hall after ten o'clock.

Madame A. Marracci, vocal teacher, and G. Jollain, Jollain teacher, will introduce their pupils in a joint vocal and violin recital at the Sorosis Club Hall on Saturday evening, October 25th. An exceedingly artistic program has been prepared for this occasion and the assisting artist, Miss Mabel Louise Sherwood, pianist and accompanist, will add distinction to the evening's event by reason of her unquestionable artistry. The event is looked forward to with considerable pleasure by the many friends of Mr. Jollain and Madame Marracci.

By ALFRED METZGER

The Northern California Chapter of the American Guild of Organists gave the opening meeting of the season 1913-14 at Sequoia Club Hall on Friday evening, October 3d, in the presence of a very large audience. The program presented on this occasion under the direction of Dr. H. J. Stewart, the Dean of the Northern California Chapter of the American Guild of Organists, was as interesting and instructive as it was profitable. The compositions selected for this occasion were mainly virginal organ and piano and in this respect they formed quite a refreshing change. Dr. Stewart preceded the actual program with a few remarks regarding the Schiedmayer organ which was used on this occasion by courtesy of Sherman, Clay & Co. He spoke in enthusiastic terms of the many excellent points of the instrument, explaining that by reason of the air being forced upward through the pipes there was no opportunity for the player to control the expression of the sounding organ. He also stated that the instrument contained a set of hammerless reeds of which it was possible to obtain certain exquisite effects impossible to secure from the American reed organ. Dr. Stewart had selected the numbers for the organ in such a manner as to give him the finest chance to display the many excellent features of the Schiedmayer organ, and being an organist of the utmost skill, he proceeded to convince his listeners that the instrument was actually capable of doing so. He said that it is far superior to the usual organs of the kind that have been in vogue hitherto. Miss Elvira Gomes, Mrs. C. A. Caub and Mrs. Josephine Crew Alwyn assisted Dr. Stewart with the piano part of the organ and piano duets and demonstrated their efficiency as musicians of



MME. ALDA
Soprano, Metropolitan Opera House, at Scottish Rite Audi-
torium, Sunday Afternoon, October 26, Wednesday
Night, October 29, Saturday Afternoon,
November 1st

a very superior character. Both in technical accomplishments and temperamental interpretative faculties these ladies gave an excellent account of themselves.

The soloist of the evening was Mrs. A. J. Hill, soprano, who possesses an excellent voice of fine range and exceptionally pleasing quality. She phrases with fine intelligence, and her enunciation is distinct and easily comprehended. Especial interest was manifested in the songs composed by Josephine Crew Aylwin, which were accompanied, and in some cases, sung, and which were heartily applauded by reason of their easy flow of melody and their delightful harmonic construction. The complete program was as follows: Duets for Organ and Piano—(a) Marche Nuptiale, (b) Nocturne in E flat, (c) Humoresque, (Widor), Miss Elvira Gomes and Dr. H. J. Stewart; Songs—(a) The Cry of Rachel (Mary Turner Salter), (b) O Lord, Thou Art My Father (Guitmant), Mrs. A. J. Hill; Organ Solos—(a) Priere de Berceuse (Guilmant), (b) Melodie, in B flat (Salome), (c) Villageoise (Guilmant), Dr. H. J. Stewart; Duets for Organ and Piano—(a) Choral Op. 8, No. 3 (Saint-Saens), (b) Pastoral, Op. 26 (Guilmant), (c) Air with variations (Widor), Miss Edith Canby and Dr. H. J. Stewart; Songs—(a) The Demand Perilous (Josephine Crew Aylwin), (b) The Demand Perilous (Josephine Crew Aylwin), (c) The Demand Perilous (Josephine Crew Aylwin); Duets for Organ and Piano—(a) Fantasia and Fugue in C (Saint-Saens), (b) Scherzo, in F sharp minor (Guilmant), Mrs. Josephine Crew Aylwin and Dr. H. J. Stewart; Duets for Organ and Piano (four hands)—(a) Valse Lente (Pas des Fleurs) (b) Processional (Mrs. H. J. Stewart), from the music drama, "Montezuma," Miss Edith Canby, Miss Elvira Gomes and Dr. H. J. Stewart.

MRS. JANE RALPHS-BESSETTE'S CONCERT.

Mrs. Jane Alphrads-Bessette, pianiste, pupil of Alma Schmidt-Kennedy, gave a concert at the Home Club, Oakland, last Saturday afternoon. This talented young artist was assisted by Herman Martonne, violinist, and W. Villalpando, cellist. The event was well attended and the select and decidedly discriminating audience was lavished with a continuous approval throughout the course of the program. Mrs. Bessette is not only a pianist of the most serious qualifications. Her program consisting of preeminently classic compositions tested the capabilities of the best trained musicians, and the manner in which Mrs. Bessette acquitted herself in the execution of her training she has received and the natural artistic quality and musical sensitivity inherent in her. As may be seen from a glance at the program the event was more in the nature of a chamber music recital than any other musical event. Two Trios formed the principal feature on the program and these were interpreted with a skill and a musicianship that is a commendation to the commendation. Mrs. Bessette proved to be a soloist as well as an ensemble player of decidedly worthy accomplishments. Her technique was at all times clean and graceful and her comprehension of the ideas of the composers were such as to command the utmost respect. She was assisted by both Mr. Martonne and Mr. Villalpando revealed themselves as ensemble players of the highest attainments.

Herman Martonne played on this occasion a group of dainty violin compositions made famous by Fritz Kreisler. Here Mr. Martonne proved to his enthusiastic listeners that he is a master of the instrument. His intonation was clean, his phrasing was intelligent and quite poetic at times and his technic lacked nothing in indeed succeeded in drawing a large, smooth tone, and coloring and emotional conception of the tone interpreted were ample evidence of his artistic command of the instrument. The excellent program presented on this occasion consisted of the following numbers: Trio, D minor (Mendelssohn), Mrs. Besette, Mr. Martonne and Mr. Villapando; (a) *Appassionata Sonata* (first movement), (b) *Adagio*, (c) *Etude (A flat major)* (Moszkowski), Mr. Martonne and Mrs. Besette; (a) *Corpora-Kreisler*, (b) *Andantino (Padre Martini-Kreisler)*, (c) *Chasse (J. Baptiste Cartier-Kreisler)*, (d) *Varinationen (Conc.)* (Kreisler), Mr. Martonne; Trio, op. 59 (Tschaikowsky), Mrs. Besette, Mr. Martonne and Mr. Villapando.

MME. FRANCES ALDA.

Like Schumann-Heink and Sembrich, Mrs. Frances Alda is equally at home in the concert repertoire as in that of the opera and she is with possibly the single exception of Alma Gluck, the only one of the younger singers at the Metropolitan of whom this can be said. Mme. Alda does not depend on a few excerpts from her operatic roles for success on the concert stage, but she can capture her audience with a Schumann, Schlegel or even a Wagner prayer, as with her "Willow Song" from "The Song of the Lark" or "La Tosca." This is easily explained for the musical environment in which Alda was raised would only be conducive to the best of taste in music.

The older music-lovers of taste in music will remember with great pleasure the artistic concerts which were here many years ago by a most brilliant and talented couple, Mr. and Mrs. Simonsen. The lady was a singer of quite exceptional quality and the man a violinist and a conductor whose work has never been forgotten by all who heard it. After remaining in this city for some months the artists sailed for Australia where they remained for some time, the pioneers of artistic music in that country. Miss Simonsen's only daughter and was born while the couple were on their tour of duty in New Zealand. The girl showed a remarkable taste for music at a very early age and when it was discovered that she had a voice of great beauty, her parents sent her to Paris where she made her debut later singing in Belgium and Italy. Some five years ago she came to New York and not only captured the hearts of the music lovers but also of Gatti-Casazza the managing director of the Metropolitan Opera House whose wife she became.

Mme. Alda is never before visited the West, and her debut in this city is anxiously awaited. She will have as her assisting artists Giulia Casini, the eighteen year old Russian violinello virtuoso who almost ran away with the honors at the Semberich concerts last season and that master-accompanist and composer, Frank La Forge, and the fact that La Forge is to be "one of the first in the annals of artistic worth, for this artist after ten years absence from the Semberich and Gaski is in a position to "choose" his country. He would not entertain an offer to travel with any one not of the highest artistic merit. Now as to what Alda will sing for us. From the operas she will offer "Les Larmes" from "Werther" the "Gavotte" from "Macon" both by Massenet, "The Prayer" from "La Tosca" with cello obbligato, "One Fine Day" from Mme. Butterfly. In the way of old classics there will be works by Scchi, Purcell, Reichardt, Carey, Mendelssohn and Marie Antoinette; sons by Franz, Brahms, Schumann and others will please lovers of the standard and modern composers and the American writers will be represented by MacDowell, Gilbert, Cadman, Woodman and La Forge.

Noctivities will find an important part in the Alda programs and among the numbers never before heard here will be songs by Sigurd Lie, Cesar Franck, Wolf-Ferrari, Leo Sowerby, Gershwinbow, Hue, Debussy, Stephen Krehn and Gladys. The most interesting singer will render Arensky's "But Late!y in Danco" which was obligato as sung by Sembrich with Casini. The young cello virtuoso promises the Dvorak "Concerto," the "Song" by Glasunow and Smalawski, "Minstrel's Song" by Glasunow and Smalawski, "The Czardas, Pt. I," Klengel and La Forge for his numbers and La Forge will play Grieg's "Sonata" for piano and

ALICE NIELSON'S WONDERFUL CAREER.

All San Francisco music-lovers will be interested in the Alice Nielson concerts at the Knights of Columbus Auditorium, 150 Golden Gate avenue, during the coming week. Miss Nielson is to sing on Tuesday and Friday evenings. Thronged houses are assured, for there has been a heavy advance demand for seats. Society is manifesting keen interest, and the Knights of Columbus and other organizations interested in the new and beautiful auditorium are promoting the success of the concerts in every possible way. In addition to the local concerts, the following engagements for Miss Nielson have been made by the San Francisco manager, M. D. Hardiman: Macdonough Theatre, Oakland, Thursday evening, October 16, Barten Opera House, Fresno, Saturday evening, October 18, Victory Theatre, San Jose, Monday evening, October 20, Yosemite Theatre, Stockton, Tuesday evening, October 21. Miss Nielson is coming directly from New York for the inauguration of the concert season in the Knights of Columbus Auditorium, and will start on her return trip to the East on the morning after her recital in Stockton. She has written to local friends that she made every possible endeavor to remain in San Francisco during the week of the Portola celebration, but her Eastern engagements made the immediate return imperative.

A graduate of the old Tivoli, Miss Nielson is to-day the most successful and most celebrated singer sent out of California into the world of grand opera. Her home state is proud of her, and she is sure of an enthusiastic reception whenever she comes to San Francisco. Last winter, when she came under the auspices of the Boston Opera Company, her operatic and concert performances in Scottish Rite Hall were among the season's most successful events in music. She sang for the St. Francis Musical Art Society in the Colonial Ballroom of the Hotel St. Francis, presenting a condensation of Rossini's "Barber of Seville" and an exquisite song programme, and she was tendered a brilliant society ovation. She is exceedingly popular wherever she goes, but in her own home city of San Francisco she is an especial favorite.

During the past summer, the young prima donna sang with Caruso and John McCormack in Covent Garden, London, with the most flattering success and she was favored with "comand" performances at Buckingham Palace and other royal residences. She has been a leading star of the Boston Grand Opera Company for several years and is now with the Metropolitan Opera Company of New York, where she is the associate of Luisa Tetrazzini, McCormack and Caruso. She has often sung the Mimì role in "La Bohème," with Caruso as the Rodolfo, and the leading critics of London, Paris and New York declare that in this role she has no superior. As Nedda in "Pagliacci" she is unrivaled, too. Last season she made a tremendous hit in this opera at Boston. Philip Hale, the most noted of American critics, said of her in the Boston Herald:

"Miss Nielson took the part of Nedda. It was a pleasure to hear her pure, well-chooled voice, and she sang the air in the first act with true Italian art. The beautiful quality of her tones was also shown in the music with Silvio and in the music of the stage comedy."

On the same date, April 18, 1912, the Boston Journal critic said:

"Caruso and Alice Nielson in 'Pagliacci' drew the largest audience of the entire Metropolitan engagement at the Boston Opera House. This was evident in the applause and flowers the two singers received. Miss Nielson shone by comparison with the other Neddas who have appeared here in the last three years. Her acting was enjoyable, as it always is, and her high notes were as sweet and clear as ever."

The Boston "Advertiser" and the Boston "American" gave similar praise, the latter saying that Miss Nielson was the "most charming and generally satisfactory Nedda who has sung in Boston in recent years."

After acquiring her first great success in light opera at the Tivoli, when she was still in her teens, Miss Nielson joined the famous Bostonians as prima donna and became so successful that in a short time she was at the head of a company of her own. With this company she toured the United States and Europe. Ambitious to become a grand opera star, she gave up the splendidly profitable field of light opera as soon as she had saved up money enough to study in Europe for several years and still take care of her invalid mother. She studied with great diligence in Italy, where at last she made her grand opera debut and won immediate celebrity. The story of her beautiful voice and unusual ability was flashed over the telegraph lines of Europe and America, and then came offers of engagements from nearly all the great opera houses of the musical world. Miss Nielson accepted the call to Covent Garden, where she appeared with Melba, Destinn, Caruso and other operatic notables. Since that time she has continually added to her celebrity as prima donna in Europe and America. In Paris she is as well-known as in her home city of San Francisco; and she is only just coming to the zenith of her success, for every performance makes her more popular than before.

Miss Nielson's program at her opening concert on Tuesday evening will be as follows: "Deh vieni non tardar," from Mozart's opera, "The Marriage of Figaro"; "Songs of Lohr" and "Down in the Forest," London "Ronald"; "Lullaby," Cyril Scott; "Will-o'-the-Wisp," Charles G. Spross; "Botschaft" and "Vergetliches Staendchen," Brahms; "Im Kahn" and "Ein Trau'n," Grieg; "Pourquoi," Saint-Saens; "Mandoline," Debussy; "Flûteur," from the opera "Gwendoline," Chabrier; "A toi," Bernberg; "Oh, Haunting Memory!" Carrie Jacobs Bond; "The Lass with the Delicate Air," Dr. Thomas Arne; "But I'm," "Behind the Scenes," which abounds in extraordinary complications and is rich in wit and humor. Next week will be the last of Maude Lambert and Ernest Ball; Ed Wynn and Co., and Charlotte Parry in her protean act, "Into the Light."

The next meeting of the Krüger Club is to be held on Monday, October 13th, at 8 o'clock, at Kohler & Chase Building. The talented young ladies comprising the membership are very earnest in their efforts to make these gatherings at once instructive and enjoyable. At the next session among those who will participate are Miss Anna Liep, who will play a concert piece by Weber, and Miss Audrey Beer, who will render selected piano solos from the old masters.

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ORPHEUM.

Lulu Glaser, the favorite comic opera star, will head the Orpheum bill next week. Her offering will consist of a play with music entitled "First Love," which was written by Raymond W. Peck. The lyrics by Melville Alexander and the music by Anatol Friedland. Miss Glaser has never had a superior in her particular type of sparkling comedy. She first came into prominence as leading woman for Francis Wilson in "The Little Corporal," and later starred in "Dolly Varden," "Miss Dolly Dollars," "The Girl and the Kaiser," "Mlle. Mischief" and "Miss Duddlesack." With Miss Glaser is Tom Richards, the handsome young American baritone who has adorned more than one musical tour. Swor and Mack will present their realistic impressions of Southern Negroes. They sing a number of good roon songs and the eccentric dancing of Mr. Mack is highly diverting. Mr. Swor does a burlesque impersonation of a negress. A silent game of poker by Mr. Mack in pantomime is one of the best things in the act.

The Langdons, Rose, Harry and Tully, will submit their original spectacular travesty, "A Night on the Boulevard." The scene represents a boulevard. The Langdons dash on the stage in an automobile and the fun immediately begins. Laughs follows laugh till the end of the story. They agreeably relieve their dialogue with medleys of songs and clever dances. Klutina's Entertainers, consisting of trained pigeons, rabbits, cats and dogs, will instance their sagacity and training by the performance of novel and remarkable feats. Emily Darrell and Charley Conway will appear in the little comedy, "Behind the Scenes," which abounds in extraordinary complications and is rich in wit and humor. Next week will be the last of Maude Lambert and Ernest Ball; Ed Wynn and Co., and Charlotte Parry in her protean act, "Into the Light."

The first of a series of six cello and vocal recitals will be given by Karl Grienerauer at Kohler & Chase Hall tomorrow (Sunday) afternoon, October 12th. The program prepared for this occasion is exceptionally interesting and those interested in cello literature should be sure and attend, for they will find the event not only entertaining but instructive as well. The vocal soloist will be Miss Aida Guglielmetti, a dramatic soprano of fine artistic temperament.

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GLROFLE-GIROFLA CLOSSES TIVOLI COMIC OPERA SEASON.

By ALFRED METZGER.

With the Matinee and evening performance of Girofle-Girofla the comic opera season of the Tivoli Opera House will be interrupted for six weeks, while the company goes to Los Angeles to begin an extended engagement at the Auditorium, opening with "The Bohemian Girl" on Monday evening next. The writer attended the opening performance of Girofle-Girofla and, while it has always been our policy to deal as lightly as possible with the artists of the Tivoli Company who are obliged to study new roles every week, the opening performance last Monday was so devoid of careful preparation that it is due to the management as well as the public to say that we sincerely trust the members of the company to be improved upon the resumption of the comic opera season. The writer understands the difficulties that underlie a weekly change of repertoire, especially when singers are unfamiliar with the operas under consideration. Nevertheless, preparation should have progressed sufficiently on an opening night to be at least something better than an ordinary rehearsal. It might at least have been a dress rehearsal. In justice to everyone concerned we must admit that subsequent performances were decidedly better and far more in accord with the standard set by the Tivoli. We are hence only referring to the opening performance of Girofle-Girofla, and to opening performances in general.

Rena Vivienne in the title role was practically the only artist in the company having a responsible role to interpret who really knew her lines fairly well.



PIETRO SCHIAVAZZI

Tenor, Tivoli Opera House, One of Italy's Most Magnetic Singers

Nearly everyone else was frequently "at sea" and once or twice the dialogue was in a fierce tangle. We wonder what has become of that school of histrionic and musical artists that used to take PRIDE in its work, and that used to consider personal success and promotion above the mere act of drawing a salary regularly every week. Take the old Tivoli Opera Company, for instance, and that was at a time when Ferris Hartman was so seriously ill that he had to be constantly under medical care and had to be brought to the theatre and back home after the performance, and nevertheless, he went on the stage and acted his part excellently and none but the management and a few friends knew of his actual condition. He simply insisted upon going on the stage, and that was at the zenith of his brilliant successes, when he could easily have laid off if he wanted to. But his pride in his profession and his love for his work would not let him stop until he would have been actually incapacitated to go upon the stage. It was not only Mr. Hartman who used to have this pride in his work, but several other members of the company, and when the test came they always proved themselves worthy of the company they were keeping.

Nowadays a long rehearsal, a little cold in the head, a salary that does not go up above three figures a week and other immaterial matters are enough to discourage an artist sufficiently to give a careless and slipshod performance. The public is hardly ever considered and we know of instances when members of comic opera companies "walked" through their parts because the house was not as crowded or as enthusiastic as they thought it should be. It is due to the management of the Tivoli Opera House as well as to the public that members of the company take sufficient pride in their work to give the BEST that is in them, and if they feel dissatisfied or if conditions are not to their liking it is

far better to resign and go somewhere else than to mar an otherwise excellent performance by reason of carelessness or lack of conscientiousness. We will not go into details regarding this opening performance of Girofle-Girofla but will leave more detailed reflections until the next comic opera season begins.

Los Angeles will be able to thoroughly enjoy the season by the Tivoli Opera Company. The repertoire to be presented has already been thoroughly rehearsed and indeed was publicly performed with much success. The members are therefore letter-perfect in their lines. There will be no opening performance like some we have had here. Following the Bohemian Girl the Tivoli Company will present the Chimes of Normandy, The Mascot, Girofle-Girofla and The Beggar Student. The prices will be the same as at the Tivoli, namely, 25, 50 and 75 cents. Box seats \$1. There will be Wednesday and Saturday matinees and no Sunday performances. We want to urge those of our readers who are in Los Angeles that they ought to attend these productions in a body and also advise their friends to go. It will be a rare musical education for the works are presented with care and in a very high class manner. No Eastern comic opera company has ever brought a finer array of good voices.

The Grand Opera Season.

On Sunday the Tivoli will be dark and devoted to rehearsal, and on Monday night the Western Metropolitan Opera Company will inaugurate a season of grand opera. This organization is made up of artists of world-wide fame and their advent has created a tremendous stir throughout the entire musical community. The chorus includes sixty young and well-schooled voices, the orchestra numbers fifty master musicians and there will be, in addition, an excellent ballet. The repertoire for the opening week has been chosen with a view of displaying the various principals at their best. Verdi's masterpiece, "Aida," has been chosen for the opening and will be repeated at the Wednesday matinee and on Saturday night, with Lucia Crestani in the titular role, Fanny Anitusa as Amneris, Umberto Chiodo as Radames, Luigi Montesanto as Amonasro and Emilio Seson as the high priest.

"La Tosca," Puccini's wonderful work, will be given Tuesday and Thursday nights and at the Saturday matinee and will serve to introduce to San Francisco the celebrated soprano, Carmen Melis, and Luca Botta, the young Italian lyric tenor, who has achieved fame during the last two years. For Wednesday, Friday and Sunday nights that most seductive of operas, "Carmen," will be given with Mme. Tarny, the prima donna who created such a sensation here during the season of the French Opera Company, as the Cigarette Girl. Pietro Schiavazzi, the magnetic tenor who achieved a success at Covent Garden, London, last year, will sing Don Jose, and Georges Mascot, the French tenor, so well known here, will be the Toreador. The prices for this season of grand opera are most reasonable and the advance sale of seats promises a very prosperous engagement.

"THE ENCHANTRESS" PLEASAS AT THE CORT.

Considerable interest was manifested in the first presentation of Victor Herbert's latest comic opera, "The Enchantress," which received its initial San Francisco production at the Cort Theatre last Monday evening. Owing to delay in trains the first night's production was not over until twelve o'clock, and it is more than likely that audience and players were somewhat affected by this delay and the performance was possibly not as smooth and impressive as it was on Tuesday evening when the writer attended. We found the work one of the best comic operas written recently by American composers. It is studded with pretty songs which are

very melodious and richly orchestrated. With his usual knack of writing fine climactic finales Mr. Herbert has taken advantage of his skill in this direction and has endowed the opera with occasional musical periods of almost grand operatic dimensions. This is especially true of the finale of the first act which contains a certain crescendo climb toward a most thrilling fall of the curtain. There are a number of exceedingly tuneful waltzes, rags, steps and marches, all of which would even be more effective, if the singers would have possessed fuller and more resonant voices. There was, however, one vocalist among the cast who is deserving of unqualified praise, and that is Sydney Deane, who essayed the role of Mlooch. He has a lyric tenor voice of exceedingly pleasing quality and he sings with a taste rarely found among the usual comic opera singers. Historically, too, he proved to be an artist of rare accomplishments.

Of particular interest to readers of this paper was Walter Catlett, who, in the role of Tronte, had a number of chances to display his exquisite terpsichorean talent. He also had a chance to reveal his remarkable versatility in a series of changes of characters which the role of a head service officer presented to him. That Mr. Catlett proved one of the leading features of the production will easily be admitted by anyone who witnessed the performance. He succeeded in securing considerable humor from his lines. This reminds us that the dialogue is occasionally interspersed with more than ordinary witticisms and epigrams, and quite often the dialogue seemed to have gone "over the heads" of the audience. Iney Bauer in the role of Marion Love is another artist who scored heavily by reason of her chic personality and her decidedly graceful style of dancing. Her song number, "That Naughty Little Song," in the second act, was especially dainty and quite exhilarating. Miss Bauer never permits herself to become coarse. She is always refined, and that is something exceedingly rare in a comic opera soprano nowadays. The other characters in the cast were all well sustained. Helen Goff in the role of Princess Stephanie might easily omit a few high notes without great loss to the excellence of the production.

Kitty Gordon sustained the role of an opera singer with considerable verve and spirit. She makes the most of her graceful and decidedly artistic figure, and does pretty well with a voice that has seen little cultivation. She dresses with remarkable taste and in fact sustains the role no doubt according to the intentions of the authors. There is, however, not sufficient material for a sensational artist. Every one of the balance of the artists interpreted their roles with equal facility and in one or two instances even far better than Kitty Gordon. The production as a whole was excellent and is well worth seeing. If our readers would like to witness a genuine comic opera presented satisfactorily they will find that a visit to the Cort Theatre will be an evening well spent.

KOHLER & CHASE MUSIC MATINEE.

The program to be presented at the regular weekly Matinee of Music which will be given under the auspices of Kohler & Chase this Saturday afternoon, October 14th, will again prove of more than passing interest. The soloist for this occasion will be Mrs. Waldeck Biers, lyric soprano, who has established for herself a reputation of which she may justly be proud. The possessor of a very flexible and ringing voice and gifted with considerable artistic judgment and temperament Mrs. Biers is always a welcome addition to a musical function. She sings with unusual taste and is especially successful with her interpretation of classic songs and ballads. On Saturday afternoon Mrs. Biers will sing compositions by Grieg, Strauss and Delibes.

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All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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SAN FRANCISCO, SATURDAY, OCTOBER 18, 1913.

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GRAND OPERA, DE GOGORZA AND ALICE NIELSEN FEATURES OF BUSY WEEK

Western Metropolitan Opera Company Proves Worthy of the Name. Distinguished Baritone Returns Finer Than Ever.
The Famous American Cantatrice Reveals Pronounced Artistic Traits.

By ALFRED METZGER

The San Francisco musical season of 1913-14 is now in full swing, and the past week was one of the busiest musical epochs this city has had of late. There was a grand opera season in progress at the Tivoli Opera House, Emilio de Gogorza appeared at the Scottish Rite Auditorium in three recitals, Alice Nielsen gave two recitals at Knights of Columbus Hall and the Loring Club gave the first concert of its thirty-seventh season with Georgiana Strauss, the distinguished operatic contralto as soloist. Owing to the fact that the Pacific Coast Musical Review goes to press on Wednesday afternoon, it will be impossible to review the events beginning with Tuesday evening until next week, as they were altogether too important to justify a mere perfunctory mention. We shall therefore just refer to the Nielsen concerts and the first performance of La Tosca at the Tivoli and also to the Loring Club concerts leaving more detailed mention until next week.

The Grand Opera Season at the Tivoli.

The new Tivoli Opera House entered upon its third epoch last Monday evening when the Western Metropolitan Opera Company made its initial how before the opera goes which filled the spacious theatre almost to capacity. The first period represented the engagement of the Chicago Grand Opera Co., the second included the regular comic opera season and now we have the Italian grand opera season which used to be one of the most important educational events in the musical history of this city. The grand operatic seasons, as they are represented by the Western Metropolitan Opera Company and given at the Tivoli Opera House, are really events for the benefit of the people. They are far more necessary to this city than the Municipal Opera House which is to be principally devoted to wealthy society people. As long as the people at large can afford to listen to good opera ably presented at prices within everyone's reach, the municipal element has been attended to, and if our wealthy citizens who are prominent in social circles want to have their own opera, why no one can object PROVIDED THEY PAY FOR IT OUT OF THEIR OWN POCKETS, and leave the public treasury alone.

This is too early in the season to enable us to give a detailed review of the various singers. The opening production introduced a mezzo soprano of unusual quality and pronounced artistic finesse and a baritone possessing a singularly even and flexible voice and unquestionable musicianly skill. These two artists are Fanny Anitua and Luigi Montesanto. The former appeared in the role of Amneris, and the latter portrayed the character of Amonasro. There were the two predominating figures at Monday evening's production of Aida. Lucia Crestani who essayed the part of Aida possesses a flexible lyric soprano of splendid timbre, but her artistry is somewhat marred by a noticeable tremolo which possibly is the result of straining for dramatic effects on the part of a lyric voice. Crestani, however, did some excellent work and distinguished herself particularly in the third act in what is known as the Nile scene where she gave evidence of consummate intelligence of interpretation. It would be unfair to judge Umberto Chiodo from the performance on Monday evening. He either labored under a nervous strain or suffered from a cold. In any event it was evident that he could do considerably better than he did on this occasion. He revealed a tenor voice of considerable height and flexible quality. No doubt the rather pinched tone production was the result of indisposition. We shall be glad to watch Chiodo and give our impressions next week.

Since the days of Polacco there has not been a musical director presiding over the destinies of an Italian grand opera season who dominated the performance to quite such an extent as Ani Belucci did last Monday evening. From the beginning of the performance until the end there was no question as to who was "boss." Belucci succeeded in making everybody in the orchestra, chorus and principal cast subservient to his beat and to his tone shading. It was a relief to watch again a conductor who understood the correct tempi. There has lately arisen among the younger conductors a fad to accelerate every traditional tempo. At times this unnecessary and aggravating acceleration brings the music to a point so frantic, it prevented the adequate incline toward a finale. In Aida there is a finale of the

second act that is impossible to attain without a deliberate tempo that rises gradually to the final fortissimo. Belucci obtained this climax with ease and its effect was decidedly thrilling.

Another most pleasing feature of this season is adequate stage management. We almost despaired at ever again being able to see proper stage management during an Italian opera season. Some of the artistic crimes committed last season were simply exasperatingly discouraging. The Western Metropolitan Opera Company has at last solved the problem of proper stage direction. We hope they will continue it. The chorus is unusually capable. The experiment of training a local chorus successfully for grand operatic seasons has

ter of the large audience that attended on Monday evening was noticeable in the close attention given to the progress of the performance, and the absence of noisy chatter. Another excellent feature of the production was the absence of the stupid society element. Those among the society people who attended were genuine music lovers who represented the intelligent element among the society people and which element includes such real patrons of music as Mr. and Mrs. Frederick Kohl. It was good to stand in the lobby and watch enthusiastic faces and eager conversation among people who thought more about music than full dresses. We heartily congratulate W. H. Leahy, Ettore Patrizi and Eugene d'Avignone upon the success of their operatic enterprise, and we hope that the San Francisco musical public rewards these three energetic gentlemen with the support which this splendid engagement so richly deserves.

Carmen Melis, Luca Botta and Alessandro Modesti appeared in La Tosca on Tuesday evening. We shall be glad to give a detailed review of this excellent performance next week. La Tosca will be repeated this afternoon and this evening Aida will be given. You will make no mistake if you attend this performance. Tomorrow evening Carmen will be repeated with Schiavazzi, Mascari, Tarney, and Simzis in the cast. Tarney and Mascari will be remembered with pleasure as members of the Paris Grand Opera Company.

THE DE GOGORZA CONCERTS.

The official Greenbaum concert season opened at Scottish Rite Auditorium last Sunday afternoon when Emilio de Gogorza, the exquisite baritone soloist, was the center of attraction. It would be difficult to think of a worthier artist to open a season which promises such splendid musical feasts as the Greenbaum events announced for 1913-14. We overheard a very charming young observer tell Mr. De Gogorza that the oftener he came here the better he appeared to be, and that was the best criticism that possibly could have been written of him. Whether it is imagination or not we can not say, but it seemed to us as if Mr. De Gogorza has gained in breadth and intensity of declamation. There seems to have crept a certain temperamental fervor into his execution which was either lacking before or which was not quite as prominent as it is now. This truly delightful artist still possesses that ringing, suave voice which we have so often admired and he still employs that clear and distinct enunciation which is such a necessary adjunct to genuine vocal art. As a ballad singer, Mr. De Gogorza always seemed to us to be ideal and now he has added a dramatic intensity to some of his work which thrill his hearers. To listen to an artist of consummate skill is a treat which must be experienced to be fully appreciated.

The program was a varied one, and was held strictly within a limit that may be termed a "Lieder" program. It contains an array of fourteen songs from the works of German, French, Spanish and English composers of the modern as well as the old school. Mr. De Gogorza demonstrated in a striking degree the truth of the contention that the principle feature of art is the manner in which a thing is done. From the standpoint of the more seriously inclined music the program was perhaps somewhat light and in spots possibly superficial, but after all it was somewhat of a unique and novel program including every phase of lyric vocal literature. Mr. De Gogorza certainly proved himself thoroughly competent to cope with the program selected by him and anyone eager to comprehend the intricacies of vocal art in so far as it appertains to tone production, phrasing and diction will have been able to learn a great deal from listening to this conscientious artist. In these days when so many experiments are made on the concert platform by amateurs who seek only financial support, an artist like De Gogorza can not be supported too fervently, as pure art is one of the rarest incidents of our modern, circus-like concert life.

The program rendered by Mr. De Gogorza last Sunday afternoon was as follows: In Questa Tomba (L. von Beethoven), Serenade (W. A. Mozart), De notes pressentiments (Iphigénie en Tauride) (C. Gluck); Fel-

(Continued on Page 4, Col. 3.)



MME. AIDA

Metropolitan Opera House Soprano Who Appears at Scottish Rite Auditorium Sunday Afternoon, October 20th, Wednesday night, October 23rd, Saturday Afternoon, November 1st

at last again proved successful after a long intermission. The last time a completely trained local grand opera chorus was heard was prior to the fire in the Tivoli Opera House. The young men and women who comprise this chorus have worked long and faithfully and are now reaping well earned laurels. The orchestra also gave an excellent account of itself under the magnetic baton of Belucci. It was never too loud, and yet the occasionally climaxes were brought out with the necessary vigor without drowning the voices.

The production was satisfactory in every way. The music students will find it a most instructive manner of spending their evenings by attending these operatic performances. They are interpreted with traditional accuracy as to tone and interpretation. They are presented by competent artists even as it appertains to the minor roles. They are executed with attention to details as for instance brass bands on the stage, Egyptian trumpets when necessary, ballets and a sufficient number of people in the mass effects to give the scene a genuinely dignified aspect. The real musical charac-

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HADLEY NOT TO CONDUCT AT EXPOSITION.

There has been a persistent rumor in this city that Henry Hadley was to conduct symphony concerts at the Exposition. The Pacific Coast Musical Review has investigated this rumor and has found that there is no truth to it. We can state upon excellent authority that Mr. Hadley has not been considered by those in charge regarding the conducting of the symphony orchestra. We are further informed that George W. Stewart is authorized to engage one of the greatest symphony leaders in the world to conduct the symphony orchestra of eighty-five men which will give a number of concerts during the exposition. In view of the fact that this paper and all serious patrons of music, who place genuine art above social pre-eminence, are greatly interested in seeing San Francisco musically well presented before the world in 1915, we feel obliged to make this announcement.

THE MATCHLESS SCHUMANN-HEINK CONCERTS.

There are few opportunities during a lifetime that offer a genuine musician such rare treats as the concerts given by that grand artist Schumann-Heink. Every time one listens to that wonderful woman one discovers new beauties of the art of song. The possessor of the most remarkable voice the world has ever had the pleasure to listen to and in addition the fortunate exponent of a school of emotional art that positively forces itself into the innermost recesses of the heart. Schumann-Heink stands before the public as a real Queen of Song. The man or woman who can remain indifferent while this matchless representative of vocal art is in our midst, surely does not know what genuine love for music means, and most assuredly can not be regarded as a sincere disciple of the muses. There is only one way in which the musical public of San Francisco can reveal its attitude toward music, and that is by crowding the concert hall when Schumann-Heink sings.

Those who already were fortunate enough to hear the Diva know that the above is not an exaggeration of the facts. The world knows very, very few artists like Schumann-Heink, and those seriously interested in the art of music must take as much as possible advantage of the opportunities when these artists may be heard. The best way in which to know something about music is to hear those competent and beneficent through their work. Anyone who does not make it his or her duty to listen to great artists will never become an artist. No argument in the world can dispute the truth of this assertion. And so Schumann-Heink, being one of the greatest singers the world has ever seen, naturally is one of the best examples to be emulated as much as possible. To hear Schumann-Heink sing is an experience that will never be forgotten by those fortunate enough to have the chance, and the offerer who are able to hear such an exquisite artist the more you will know about the art of singing and the more enthusiasm you will be able to bring to your vocal lessons.

ALFRED METZGER.

HAROLD BAUER.

This paper has written so enthusiastically for the past nine years about the art, musicianship and skill of Harold Bauer that there is really little left to add. Every year Bauer gains new laurels and from all reports his art seems to be broadening beyond what was formerly considered the extreme limits on the pianoforte. Next to his big insight into the meaning of the compositions he plays, the tone coloring of Bauer's is the most striking feature of his work. He can bring out more variety of tones from the much abused instrument than any pianist who visits us and it was none other than Paderewski who discovered this latent talent in Bauer who at the time was devoting his time to the violin. Bauer made his debut as a violinist at the age of nine and it was not until he was twenty that he commenced the serious study of the piano. While he is practically self-taught, his first serious work, however, being guided by Paderewski. Bauer will give but one concert in the East before appearing in this city. This will be a special program devoted entirely to works of Bach and Beethoven and Manager Greenbaum hopes to induce him to repeat it in this city. The Bauer concerts will be given Sunday afternoon, November 2, Thursday night, November 6 and Saturday afternoon, November 8. Programs are now being arranged and will shortly be announced.

THE ALDA-LA FORGE-CASINI CONCERTS TRIPLE STAR EVENTS.

Madame Alda the Most Distinguished of the Metropolitan's Younger Stars is a Decidedly Great Concert Singer and Well Worth Hearing.

Only recently was it again demonstrated to our music lovers that a great operatic artist is not always a great concert singer. Of course the public is interested in the personality of the famous operatic stars, and that is all right for once, or even twice, but if any artist wants to establish herself PERMANENTLY as a favorite with the real music lovers she must possess other qualifications than are necessary for a successful career in opera. It takes far more musicianship, talent, study and brains to genuinely succeed on the concert platform than on the stage of the opera house, and the majority of opera singers frankly admit that the strain of concert work is far more severe than in opera where they have the plot, the scenery, the costuming and the supporting artists to aid in the general results. Of the famous opera singers who have been genuine successes as concert singers the best examples are probably Lilli Lehmann, Sembrich, Gadske, Nordica, and, of course,



LEIGH MONTESANTO
Baritone of the Western Metropolitan Opera Company
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the glorious Schumann-Heink. Of the younger artists at the Metropolitan the greatest successes in concert have been won by Alma Gluck and Frances Alda.

Frances Alda possesses all the requisites for the concert stage. Her voice is a pure soprano of splendid quality, she is a musician to her fingertips. She has a most attractive personality which at once wins her audiences. No better testimony as to her artistry could be cited than the fact that she has selected for her assisting artists two splendid musicians who might well be called "stars," for either Gutia Casini, the young Russian violoncello virtuoso, or Frank La Forge are worthy of an audience alone. When Casini played here last year with Sembrich, scores of music lovers asked Greenbaum to have him give a cello recital, and La Forge proved what a drawing attraction he was by the Chopin recital he gave at the St. Francis Hotel four years ago, when, with but four days' notice to the public, a full house greeted him. The Alda-Casini-La Forge combination may truly be called an "All Star" one, and yet Greenbaum announces the usual scale of concert prices. But let us look at what these artists are to offer us. Let us consider the truly "out-of-the-usual" and unacknowledged programs. It will be noticed that while Mme. Alda by no means neglects the very old or the more modern masters, she finds ample room on her program for the works of some of the foremost living composers and she has arranged to sing a number of works for the first time in this city. We find the Alda programs worthy of the space it takes to print them.

For the opening concert, Sunday afternoon, October 26, the following offering is to be given:

- Variations on a Russian Theme.....Tschalkowsky
(a) L'ungli dal cara Vite (From the beloved).....Secchi
(b) Nymphs and Shepherds.....Puccini
(c) When the Roses Bloom.....Richard
(d) Pastorale.....Carey
MADAM ALDA.
(a) Etude in A flat major, (b) Two Preludes.....Chopin
FRANK LA FORGE.

- (a) Saint Angelus (Oh, Lord Most Holy).....Cesar Franck
(b) Prayer from "La Tosca".....Puccini
(c) MADAM ALDA, with Violoncello Obligato.
(d) Liebestraum (Love Dream).....Liszt
(e) Rhapsodie.....Brahms
FRANK LA FORGE.
(a) Doch, mein Vogel (Ah, my Bird) first time.....Sibelius
(b) Lauf der Sterne (A Thousand Stars) first time.....Hoch
(c) Laund der Welt (The Way of the World).....Grieg
(d) Wie Mir's Wenig Tut (How it pains me) Rachmaninoff
MADAM ALDA.
(a) Chant du Menestrel (Minstrel's Song).....Glauxonow
(b) Tarantella.....Piaatti
GUTIA CASINI.
(a) Green.....Debussy
(b) A des oiseaux (To the Birds).....Georges Hue
(c) Lake Ravello (L'Isola Ravello).....Woodman
(d) An Open Secret.....Woodman

Here is a complete change of program for the evening concert on Wednesday, October 29:

- Concerto.....Dvorak
GUTIA CASINI.
(a) Amarilli.....Caccini
(b) Je ne suis qu'une Bergere (I am but a shepherdess).....Philidor
(c) "C'est mon Ami" (This my friend).....Cudman
(d) Dites que faut il faire (Tell me what to do).....Anon
MADAM ALDA.
(a) Nocturne.....Chopin
(b) Etude de Concert.....MacDowell
FRANK LA FORGE.
(a) "Les Larmes" (The Tears) from "Werther" Massenet
(b) But lately in Dance.....Arensky
(c) MADAM ALDA, with Violoncello Obligato.
(d) Improvisation, (b) Romance, (c) Gavotte.....La Forge
FRANK LA FORGE.
(a) Liele Miel (Love Me) first time here.....Stephen Krehl
(b) O Vater (O, Father) first time.....Melartin
(c) Im Kaim (In the Boat).....Grieg
(d) Wanderseligkeit (Forest Joy).....Anon
(e) Zueignung (Dedication).....R. Strauss
MADAM ALDA.
(a) Andante.....Grieg
(b) Scherzo.....Klenzel
GUTIA CASINI.
(a) Romance.....Debussy
(b) Si les fleurs avaient des yeux (If the Flowers had Eyes).....Massenet
(c) My Lullaby.....Cudman
(d) Un Bel Di (One Fine Day) from Mme. Butterfly
Puccini
MADAM ALDA.

And for the farewell concert, which this time is to be on a Saturday afternoon instead of the usual Sunday, another complete change of program has been arranged.

- Sonata.....A minor.....Grieg
GUTIA CASINI and FRANK LA FORGE.
(a) Wenn der Wehmuth (The Joy of Sorrow) (b) Es hat die Rose sich beklagt (The Rose Complained).....Franz
(c) Hark, Hark the Lark (d) Kläckerchen's Lied.....Schubert
(e) Rotschiff (Messager).....Brahms
MADAM ALDA.
(a) Morgen (Morning).....R. Strauss
(b) Before the Crucifix.....La Forge
MADAM ALDA, with Violoncello Obligato.
(a) Nocturne.....Chopin
(b) Nuits de Concert.....La Forge
FRANK LA FORGE.
(a) Lied.....Cesar Franck
(b) Berceuse (Cradle Song) first time here.....Gretchen
(c) Still Footed Snow, first time here.....Sigurd Lie
(d) Rispetto, first time here.....Wolf-Ferrari
(e) Ouvre les yeux, bleus (Open thy eyes, blue).....Massenet
(f) Gavotte (Maçon).....Massenet
MADAM ALDA.
(a) Retreat.....La Forge
(b) Airs Baskys.....Piaatti
GUTIA CASINI.
(a) La Phyllis.....H. Gillette
(b) To a Wild Rose.....MacDowell
(c) Storielle della Bassa Viennese (Tales from the Vienna Woods).....La Forge-Strauss
MADAM ALDA.

The sale of seats for these exceptional concerts will open at Sherman, Clay & Co's and Kohler & Chase's next Wednesday morning and mail orders should be addressed to Will L. Greubbaum. These artists will appear before the Berkeley Musical Association Tuesday night, October 28, and before the Peninsula Musical Association of Stanford University on Thursday night, October 30. At the Berkeley event only members are admitted but at Stanford there are a few seats for the general public.

ORPHEUM.

The Orpheum announces for next week a great laughing show. Hazzard Short's "Dance Reveries" will prove a worthy headline attraction, for this unique novelty scored the greatest hit of an all star Lambs' bill, which included practically every celebrity in an American stage. Immediately after its successful arrangements were concluded for its presentation on the Orpheum Circuit. In the coming production the Dreamer will be played by Cort Albert who is supported by six fascinating feminine types, their chic apparel ranging from the crinoline skirt to the hobble. Aside from its novel features "The Dance Reveries" serves to introduce a variety of dancing and stage picturesque setting. Nellie V. Nichols, the favorite singing comedienne, will introduce a number of new songs and stories in that inimitable manner which has made her such an immense favorite in vaudeville. Stunning and modish costumes are also among the attractions of her act. One of the funniest and most successful singing and conversational acts of the present vaudeville season is "The Wrong Hero," which will be presented by the popular song writers, Keller Mack and Frank Orth. They sing with excellent effect a number of their own songs and keep the audience merry with their drolleries every moment they are on the stage.

The Athletes, four graceful, beautiful and symmetrical girls, will give an exhibition of gymnastics that is original, daring and extraordinary. Rosalind Coghlan, daughter of Rose Coghlan, one of the greatest actresses that the stage has ever known, will appear in a brand new playlet entitled "The Oblivious Miss Granger," by Edgar Allan Wolf. Although only just out of her teens, Miss Coghlan has already had several years of success as leading woman with some of the most prominent dramatic stars and productions in America, including William Gillette, W. H. Crane, Dustin Farnum, Viola Allen, and the celebrated French actress, Madame Simone. Her first Broadway success was made in "The Traveling Salesman." Miss Coghlan will be supported by Robert Pittman, a sterling and popular actor. Next week will be the last of Swor and Mack and Entertainers.

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THE GRIENAUER-GUGLIELMETTI RECITAL.

The first of a series of six cello recitals, to be given by the well known cello virtuoso Karl Grienerauer and several prominent resident artists, took place at Kohler & Chase Hall last Sunday afternoon, October 12th. There was a large audience in attendance and Mr. Grienerauer deserves to be congratulated on the fact that he is able to attract so many people to a concert of resident artists, for the interest taken in his events by the public is a splendid testimonial to his ability. Mr. Grienerauer belongs to those artists who are enthusiastically interested in the art and who let no opportunity pass without adding their share to the general uplift of music in a community. Such perseverance and seriousness of purpose is worthy of recognition. The program opened with a suite for cello and piano in A op. 8 by Mr. Grienerauer which was greeted with enthusiastic applause by the audience. The work was played from manuscript and revealed an originality of theoretical treatment and a certain melodic quality which could not help but please the serious music lover. As is usual with suites the work is pre-eminently of a descriptive musical nature, and in spots exceedingly difficult from a technical point of view. This is especially true of the Presto movement which in the matter of harmonic runs and trills is exceedingly intricate and complicated. Mr. Grienerauer overcame all difficulties with the greatest ease and displayed a technical brilliancy of the most surprising velocity. An exceedingly impressive part of the suite is the Andante movement which contains a cantabile style of extraordinary emotional depth. This was played by Mr. Grienerauer with excellent smoothness of tone and breadth of execution.

The other works interpreted by Mr. Grienerauer on this occasion were Sarabande from Suite No. 6 in D by Bach, in Paradisum by Dubois and Chanson Villageois

PACIFIC MUSICAL SOCIETY RECITAL.

By David H. Walker.

The Pacific Musical Society gathered at the St. Francis Hotel Wednesday morning, October 8, with William Laraja, violinist and Gregorio Artieda, tenor as the solo attractions. Gyula Ormay was at the piano. The Program was quite ambitious, including the allegro from Paganini's concerto in D major, Handel's sonata in A major and "La ronde des Latins" by Bazzini, for violin; and songs from "Carmen," "Giacinta," and "La Boheme," and also "Las Violetas," "Quo Pensi en Ti," and "Flores Purissimas" by Caballero as vocal solos.

Mr. Laraja showed at once a large amount of technical skill with the Paganini allegro and also much cleverness in phrasing. He created quite a furor with his initial performance and the audience clamored for more, but Mr. Laraja declined to play an encore piece. The Handel sonata, which includes Andante, Allegro in the fugue style, adagio and finale allegretto was followed with similar expressions of approval, the allegretto, being an "idealized country dance," especially being favored. "La Ronde des Latins," by Bazzini, is a sparkling composition, with somewhat monotonous repetition of the theme, but bounding in opportunities for a clever display of pizzicato playing and thoroughly pleasing to the ear although devoid of any distinct appeal to the imagination. This was done so well that an encore was demanded and was given by the violinist. Altogether Mr. Laraja made a very favorable impression by clean-cut playing.

Mr. Artieda's voice was not adequate to giving full effect to his vocal selections. He sang with smoothness and sentiment and was applauded. His performance was not forcible, but lyrical. Mr. Ormay's accompanying was high class.

MADAME CAILLEAU'S SECOND RECITAL.

Mme Rose Relda Cailleau gave the second of her recitals at the St. Francis Hotel ball room Tuesday, October 7th. What was written for these columns in relation to the first recital would apply to the second with equal force. The selections were numerous. The number that drew forth the greatest amount of applause was the one from the opera of "Louise" "Dejus le Jour." It was given with much spirit and was very pleasing. A group of three songs by Bizet, Weckerlin and Delibes, opened the program. There are characteristically French in style. They were done with delicacy and excellent taste. The audience was large and manifested approval throughout the program. Miss Edith Ladd was at the piano. The program was as follows: (a) Vieille Chanson (Bizet), (b) J'attends le Soir (Weckerlin), (c) Les Filles de Cadix (Delibes); Voix di Primavera (Johann Strauss); (a) On the Downs (Loeal) (Rosalie Hausmann), (b) My Laddie (Thayer), (c) Ich Liebe Dich (Schultz), (d) Kinderlied (Hildach); Louise (Dejus le Jour) (Charpentier); (a) Pastorale (Bizet), (b) Griselidis (Il Partit) (Massenet), (c) Fabliau Manon (Massenet).

KOHLER & CHASE MATINEE OF MUSIC.

Miss Dorothy McCargar, lyric soprano, will be the soloist at the regular weekly Matinee of Music which will take place under the direction of Kohler & Chase this Saturday afternoon, October 18th. Miss McCargar possesses a voice of exceedingly pleasing quality and fine range. She has appeared with much success in a number of leading musical events and has always earned hearty applause for her tasteful work. Miss McCargar has been especially successful in the interpretation of the romantic school of vocal literature and

on this occasion she will show herself in this phase of her art by singing works by Arne and Gounod.

An entirely novel feature will be introduced at these Matinees of Music, that is novel as far as the Kohler & Chase Music Matinees are concerned, in the introduction of two numbers on the Victor Victrola. These two selections will include Schubert-Wilhelmj's Ave Maria played by Mischa Elman, and the Vesta la giuba aria from Pagliacci sung by Caruso. There will also be a number of instrumental selections to be interpreted on the Knabe Player Piano. The complete program will be as follows:

Rhapsodie Hongroise No. 5 (Liszt), Knabe Player Piano; The Lass with the Delicate Air (Dr. Thomas A. Arne), Miss McCargar, with Fischer Player Piano accompaniment; Ave Maria (Schubert-Wilhelmj), Violin.



MISS ALICE MULLANE

A Talented Violin Pupil Who Will Play at the Jolliffe Recital Next Month

Mischa Elman; Pagliacci, Vesta la Giuba, Caruso, Victor Victrola; Warum, Op. 12, No. 3 (Schumann), Knabe Player Piano; Cavatina from Queen of Sheba (Gounod), Miss McCargar, with Fischer Player Piano accompaniment; Selection, Pipe Organ.

CONCERTS IN OAKLAND.

The first of the concerts arranged by Mr. Greenbaum at Ye Liberty Playhouse in Oakland this season will be given by that queen of song, Mme. Schumann-Heink, the date being Friday afternoon, November 14. Her concerts in San Francisco are announced for Sunday afternoons, November 9 and 16 at the Cort Theatre.



MISS JOSEPHINE THOMA

A Skillful Young Violin Student Who Will Appear at G. Jolliffe's Pupil Recital, November 6, at Sorosis Club Hall

and Spinning Song by Popper. In every instance the artist revealed himself as a musician of extraordinary skill, and a cellist of the most artistic qualifications. The vocalist was Miss Aida Guglielmetti who is the possessor of a clear lyric soprano voice, which is especially pleasing in the high notes. The selections rendered by Miss Guglielmetti were decidedly artistic and she showed enthusiastic taste in execution as well as a musical endowment of more than ordinary depth. Miss Guglielmetti is such a sincere vocalist and so evidently eager to give the best that is in her that she is deserving of success and no doubt with the gradual accumulation of practical experience obtained from such opportunities as she was given at the Grienerauer concert she will eventually conquer for herself that enviable position in the musical world which she craves so much.

The accompanists who did praise-worthy work on this occasion were Mesdames Grienerauer and Romanowska. The program was as follows: Grienerauer, Cello-Piano Suite in A, op. 8, Four Movements, Karl Grienerauer; (a) Massenet—From "Hérodiade" "Il est doux, il est bon," (b) Schumann—Lotusblume, (c) Gomez La Pierre—Aida Guglielmetti; (a) Bach—From Suite No. 6 in D Sarabande, (b) Dubois—In Paradisum, (c) Popper—Chanson Villageois, Spinning Song, Karl Grienerauer, (a) Mascagni—From "Cavalleria Rusticana"—Voi lo sapete, (b) Grieg—"A Swan," (c) Weckerlin—Fillelles, Aida Guglielmetti.

Knights of Columbus Hall was crowded at the concert last week. Miss Eva Meheran, a Georg Kruger pupil, delighted the large audience with some splendid piano solos. She has temperamental endowments in an unusual degree and gives her selections with a beautiful and a decided rhythmic sense.

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MUSICAL REVIEW HOLIDAY NUMBER

The next Holiday Number of the Pacific Coast Musical Review, which will be the third Exposition Number, will be published on Saturday, December 20th. It will be artistically illustrated and will contain an exceptionally interesting series of articles. All regular annual advertisers (none other) are entitled to special write-ups, provided the material is furnished us in brief enumeration of facts. Anyone furnishing a halftone can also have a portrait accompanying the article. Copy must be in this office on or before November 30th.

All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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SAN FRANCISCO, SATURDAY, OCTOBER 25, 1913.

Price 10 Cents

GRAND OPERA SEASON AT TIVOLI INTRODUCES SEVERAL GREAT ARTISTS

Carmen Mellis, Fanny Anitua, Luca Botta, and Luigi Montesanto Represent as Fine a Grand Opera Quartet as the Most Fastidious Music Lover Will Rejoice to Listen to, and the General Ensemble of the Company is Exceedingly Delightful

By ALFRED METZGER

By the time this issue of the Pacific Coast Musical Review is distributed the Western Metropolitan Opera Company will practically have concluded two weeks of its six weeks' engagement at the Tivoli Opera House. There is now a possibility to review the work of the individual artists and make a choice among them as to the superiority of some and inferiority of others. The repertoire so far presented includes the following well known operas: Aida, La Tosca, Carmen, Madame Butterfly, Trovatore and Pagliacci. Every one of these six works has been heard here so frequently that detailed criticism or an analytical review of the operas themselves is superfluous. They are all so well known that it would be somewhat of a reflection on the intelligence of our readers to again point out the musical significance of the performances. However, our readers have a right to expect of us to tell them particulars concerning the organization of the Western Metropolitan Opera Company, the personnel of the various casts interpreting the operas and the general ensemble of the productions. This, after all is the most important feature of the season and we shall try our best to inform the readers as to

ance. As we have said the slipshod performances of certain productions given here since the fire, and the unqualified praise which the newspapers have been bestowing upon notoriously imperfect grand opera performances, have created a certain element of skepticism among the people at large which must be overcome in order to bring the enthusiasm for grand opera in San Francisco to that state which existed prior to the year 1906. The Tivoli management possesses this confidence on one side, the readers of the Musical Review on the other side possess the confidence of their friends sufficiently to exercise a beneficial influence. When we say that the Western Metropolitan Opera Company is worthy of the combined support of the laymen as well as the serious music lovers we make this statement with the full conviction that our assertion will be backed by anyone who already has attended the performances of this able aggregation of artists and by anyone who may now follow our advice and visit the productions in the remaining weeks. It was difficult to obtain the confidence of our readers, and we

greatest seen in San Francisco. Luigi Montesanto is a baritone of truly rare artistic faculties. He must be counted among the very best operatic artists ever appearing in this city, and we want to be sure that our readers will listen to him carefully. He is the embodiment of genuine operatic vocal art. His voice is velvety and caressing, and notwithstanding this delightful quality it possesses sufficient body to be robust and solid. His Amonasro in Aida was one of the most skillful bits of grand operatic art we have ever witnessed, and the same may be said of all his other roles. He is an artist whom no one, genuinely interested in singing, can afford to miss hearing. As an actor, too, he is very impressive.

The sensation of the season at the Tivoli Opera House, however, is Luca Botta—one of those discoveries which San Francisco audiences are always so delighted to pick from among the "unknowns." Here is a genuinely dramatic tenor with lyric qualities and an artist who understands how to apply his voice to the nicest nuances of the art of shading. Mr. Botta rarely forces his voice and still he obtains certain dramatic climaxes by reason of adequate crescendo effects and without forcing his voice. He is a young artist and just now in the "discovery" stage. It did not take the people long to find the greatest artist in the lot and they gave him an ovation that ought to propel him into



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HAROLD BAUER

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general artistic value of the grand opera season in progress at the Tivoli Opera House.

As our readers are well aware we have never been so certain of a genuinely enthusiastic attitude toward certain Italian grand opera seasons which have been presented in San Francisco from time to time, as now there were always one or two efficient artists in the cast, but the productions as a whole were more or less of a joke. The minor roles were mostly in incompetent hands, the scenery was usually inadequate and there was a general atmosphere of indecision and weakness that exercised a decidedly unhealthy influence upon the public's mind and resulted in a falling off of patronage at these seasons which might not have had a discouraging influence for some time to come. The daily newspapers by printing unqualified praise concerning these flimsy incomplete productions disappointed the people such an extent that it will take some time before the public will repose sufficient confidence in newspaper criticism to actually believe what is said about a grand operatic enterprise. What the newspapers printed about the Western Metropolitan Opera Company happened to be true, and yet the people did not respond with enthusiasm with as much zeal and fervor as the action demanded, although the attendance has been usually good and in several instances the house was waded.

company of the general efficiency of this Western Metropolitan Opera Company is worthy of such support no performance should be greeted by even a few ant seats. The general ensemble of the company is as high as to justify crowded houses at every perform-

ance. Now we want to repeat that the attendance at these performances is not as unsatisfactory as it has been during the last two or three seasons. Indeed most of the productions are witnessed by unusually large audiences. What we desire to impress upon our readers is the fact that in order to retain San Francisco's reputation as a musical community these houses should be packed to the doors at every performance, for there has been no production so far, except one performance of Carmen, which error has since been rectified, which was not worthy of a crowded house. We desire especially to recommend to our readers four artists of sufficiently high artistic qualifications to make them desirable additions to any grand opera company in the world, not excluding the Metropolitan Opera House in New York. These four artists include: Carmen Mellis, a dramatic soprano who is especially brilliant in the higher register of the voice and who makes up for somewhat of a lightness in the lower register by a regal personality and strikingly handsome appearance. Fanny Anitua, a mezzo soprano of truly great artistic proportions, with a voice of singular pianity and wonderful range and the skill to sing absolutely in pitch and with remarkable intellectuality of emotional phrasing. She was simply irresistible in the role of Amneris in Aida and gave a strikingly musically reading of the Carmen music. Were it not for a rather heavy physical personality her Carmen might go down as one of the

star class before many months have passed. The writer knows the operatic game sufficiently to realize that the managers are not always masters of their own convictions, and when we find that stars are invented for us prior to their appearance, it is not always the fault of the management but frequently the result of a system that is fortunately on the downward grade. The people love to choose their own favorites and they are beginning to do it throughout the musical world which happily includes San Francisco. The people of this city have selected the above named artists as the four bright particular stars of the Western Metropolitan Opera Company and nothing will contradict the wisdom of this choice in future.

Besides these especially prominent artists there are other singers well worthy of attention. Among these are Umberto Chioldi, a dramatic tenor of unusual power and intensity, who, notwithstanding a rather predominant vibrato, is excellent in a number of important roles. The quality of his voice is smooth and flexible. Pietro Schiavazzi, another tenor of lyric quality with leaning toward the dramatic, is effective in his histrionic work. He, too, could well afford to be without a vibrato that makes itself felt in specially dramatic passages. Lucia Crestini is an exceptionally clever artist who gave one of the most musically performances of Aida we have ever seen and who, too, would be a star of the purest kind if she could divest herself of a certain tremolo effect. Notwithstanding this, however, she is a most valuable member of the company. Alessandro Modesti is a baritone of many advantages, but not quite in the same class with any of the artists mentioned so far. He seems, however, to be a very dependable singer. His voice is sufficiently powerful, but not always true in pitch, and his histrionic ability

(Continued on Page 6, Col. 1.)

Notable Musicians In and Around San Francisco Who Use and Are Loyal to the STEINWAY PIANO

All of these musicians have expressed their appreciation of the Steinway in writing. Together with the portrait of each musician, we have published most of these letters in book form, under the title "Laudamus," which can be obtained from us upon request.

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THE GREAT PORTOLA FESTIVAL.

San Francisco is in gala attire in honor of the celebration of the 400th anniversary of the discovery of the Pacific Ocean by Balboa, and the people have been in that holiday spirit which always prevails when the city is rejoicing. We have repeatedly expressed our gratification over the lack of false boasting in San Francisco. Why then there is an opportunity for inviting the people from the interior cities to the metropolis there is always a good reason. The first Portola Festival was commemorative of the discovery of San Francisco Bay by Portola, and no doubt future festivals of that kind will be based upon the same cause. This year's event represents, as already stated, the 400th anniversary of the discovery of the Pacific Ocean. The Panama-Pacific International Exposition represents the successful conclusion of the greatest engineering feat the world has ever witnessed and the opening of a new and prosperous commercial era for the Pacific Coast. Those in charge of these festivals never fail to make good their promises of giving the people something worth while to admire. The street decorations are luxurious and exceedingly artistic. The parades are usually impressive, rich in originality and conception and not too tedious. The ceremonies including balls and coronations are brief and sensible. Indeed, the committee that has been in charge of both these Portola festivals was exceedingly efficient, and we are glad that at the head of this committee is such an ideal representative of the music trade in San Francisco as Phil. Clay, of Sherman, Clay & Co., whose convictions include a desire to fulfill promises and really accomplish even more than the people were asked to expect. The second Portola Festival was again an unequalled success.

L. E. BEHYMER IN THE PUBLIC EYE.

Those of our musical people who read the Eastern music journals will no doubt have found long articles concerning L. E. Behymer's worthy activities in Los Angeles and the great Southwest in general. There is no musical manager who deserves this recognition more than Mr. Behymer does, and we are glad to see him get space sufficiently large to make a real fine showing. This question of space is the only thing we envy the Eastern music journals, for there are times when we, too, would like to publish extensive accounts of the splendid work done by leading musical forces that reside on the Pacific Coast, but the limited space we have at our command restricts us in this direction much to our regret. There is only one time a year when we can give vent to our sentiments in that direction and that is in the annual Holiday Number which this year will be published on December 20th. In the meantime we want to congratulate Mr. Behymer upon his enterprise which makes such a splendid showing in the Eastern press justifiable, and which reflects favorably upon the entire musical life on the Pacific Coast. We only hope that the recording of Mr. Behymer's success in such prominent fashion will not result in annoyances from unknown artists who want Mr. Behymer to exploit them on the Pacific Coast on the strength of his record of achievements as chronicled in these voluminous eulogies. In this connection we desire to state that we have a very interesting collection of life, Los Angeles news including some of Mr. Behymer's enterprises which we shall publish early in November. The Musical Re-

view representative in Los Angeles is now Mrs. Lactitia P. Washburn.

NEXT WEEK'S GRAND OPERA REPERTOIRE.

The second week of the very successful season of grand opera at the Tivoli Opera House will be brought to a conclusion with the symphonic concert and performance of "I Pagliacci" under the direction of Leoncavallo this afternoon and to-morrow evening, and the delightful rendition of "Madam Butterfly," in which Carmen Melis, Luca Botta and Luigi Montesanto sing, to-night. The repertoire for the third week, commencing Monday, is full of big events, and on Monday and Saturday nights and at the Wednesday matinee Puccini's "La Boheme" will be given, with a cast including Mioskiska, Sinzits, Botta, Modesti and Sesona. On Tuesday and Friday nights Leoncavallo will direct the double bill of "Cavalleria Rusticana" and "I Pagliacci," with Crestani, Cerchetti, Schiavazzi and Mascali in the first opera and Melis, Antina, Schiavazzi and Modesti in the "Pagliacci." On Wednesday night "Madam Butterfly" will be repeated, with the same wonderful cast as before. Thursday and Sunday nights and Saturday matinee will be notable occasions, for they will mark the first production in America of Leoncavallo's "Zingari" ("The Gypsies"), which has achieved great success in London and in the principal European opera houses, the cast including Mioskiska, Chlodo, Montesanto and Brill. Leoncavallo will personally direct and supervise the production of "Zingari," and that San Francisco should be the first city in America to hear this work is a fact on which local music lovers are congratulating themselves.

THE MINETTI QUARTET.

The Minetti Quartet, of which Giulio Minetti is the able founder and director, will give a series of three concerts in San Francisco and also in Oakland. The first series will take place in this city and the first concert of this series will be given on Monday, November 10th, at the residence of M. Mintzer, the second on November 24th at the residence of Mrs. Frederick Tillman, and the third on December 8th at the residence of Mrs. William G. Irwin. The dates for the Oakland series have not been announced. The Minetti Quartet is the longest established chamber music organization in this city and enjoys an artistic reputation of the most enviable character.

The Minetti Orchestra, Giulio Minetti, director, rehearses every Monday evening at Mr. Minetti's studio in the Kohler & Chase Building, and is preparing a program to be presented in public some time during the early part of the season. The Minetti Quartet has been engaged to appear before the San Francisco Musical Club on Thursday morning, November 6th, with Mrs. Olga Block Barrett at the piano. The numbers selected for performance on this occasion will be the Brahms A minor Quartet and the famous Schumann Piano Quintet.

* * *

The next meeting of the Krüger Club is to be held on Monday evening, October 27th, at the luxuriously equipped studio of Mr. Krüger in the Kohler & Chase Building. The young ladies and gentlemen comprising the membership are very anxious in their effort to make these gatherings at once instructive and enjoyable. At the next session the following program will be rendered: Dance Macabre, Poeme Symphonique (Saint-Saens), Miss Julia Obermeyer; Papillon (Laval-lee), Miss Eva Salamon; Polacca Brillante (Weber), Miss Eva Mehegan; Concert Stueck in F minor (Orchestral part on second piano), (Weber), Miss Anna Liebl; Prelude in C sharp minor (Rachmaninoff), Ithasodie Hongroise No. 6 (Liszt), Carl Seifarth Gundersen; Traumeswirren (Schumann), Improvisi (Chopin), Miss Myrtle Claire Donnelly; Intermezzo on Octaves (Leschetizky), On the Wings of Song (Mendelssohn-Liszt), Scherzo (Mendelssohn), Miss Audrey Beer; Romance (Liszt), Miss Mary Fischer.

THE SCHUMANN-HEINK DATES IN THIS VICINITY.

Mme. Schumann-Heink will make four appearances in this vicinity during her engagement with Manager Greenbaum. Her first appearance will be as the star soloist of the symphony season on Friday afternoon, November 1. Her first recital will be given at the Cort Theatre on Sunday afternoon, November 9, and the farewell will be on Sunday afternoon, November 16. During the week she will rest here with the exception of Friday afternoon when she will give a con-

cert in Oakland at Ye Liberty Playhouse. Of course it goes without saying that every Schumann-Heink program will be a magnificent one—she sings no others.

MME. FRANCES ALDA.

This Sunday afternoon at Scottish Rite Auditorium we are to hear Mme. Frances Alda, the youngest of the world famous prima donnas and one of the bright particular stars of the Metropolitan Opera Company's galaxy. In private life Mme. Alda is the wife of Gatti Casazza, the managing director of the Metropolitan, and this is in some ways a detriment to her career as an artist there, for the conscientious manager does not want to be put in the position of putting his own wife forward and thus create ill feeling among the other artists, for the operatic stars are very envious and jealous of one another excepting in rare cases. But every little while Mme. Alda gives a performance that makes the critics and public "sit up and take notice," and one of these was her creation of the role of Roxanne in Cyrano de Bergerac, which was unanimously declared to be the finest work at the Metropolitan during the season. This year Alda will create the title role in the new dramatic opera, "Madeleine," by Herbert. But it is not with Alda, the operatic singer, that we have to do at present, but with Alda the concert singer, for this artist is one of the five or six operatic stars who can give a REAL concert and who is a beautiful "Heide" singer. Mme. Alda loves to "create," and for her concert tour she has scoured the music shops of Europe for beautiful old classics and important novelties as her programs plainly show.

On this first program she will sing at least half a dozen songs that have never been heard on the local concert stage and two of them have never before been heard in America. But Alda will not be the only STAR at the Alda concerts for her assisting artists are both entitled to stellar rank, and in fact, when Alda was approached on the subject of a tour of the West, one of the first conditions she exacted was that any assisting artists must be of the first rank, and she certainly made no mistake in selecting Gutia Casini, the young Russian violoncello virtuoso, and that master of the art of accompanying, Frank La Forge. Why, just to hear La Forge play the accompaniments is worth the price of admission. Mme. Alda will offer songs by Sechi, Purcell, Carey, Reichardt, Cesar Franck, Schubert, Leo Blech, Grieg, Rachmaninoff, Debussy, Georges Hue, La Forge and Woodman, and her one and only operatic number on the list will be the "Prayer" from "La Tosca" with a cello obligato by Casini. The young virtuoso's solo numbers will be the "Variations" on a "Rococo Theme" by Tschaiowsky, "Chant du Menestrel" by Glazounov and the "Tarantella" by Patti. La Forge will play some Chopin numbers, Liszt's "Liebestraum" and a "Rhapsodie" by Dohnanyi.

The second Alda concert will be given on Wednesday night, October 29, when the program will consist of a group of very old gems by Caccini, Philidor, Marie Antoinette and Anon; a group of works in German by Stephen Krehl, Melartini, Grieg, Ansonge and Richard Strauss, several of which have never before been sung here; numbers in French by Debussy and Massenet, and songs composed expressly for Mme. Alda by Charles Wakefield Cadman, entitled, "I found him on the Mesa." The operatic excerpts will be from Massenet's "Werther" and Puccini's "Mme. Butterfly." With Casini Mme. Alda will sing the beautiful arrangement of Arensky's "But Lately in Dance," with cello obligato. The solo numbers by Casini will be the "Concerto" by Dvorak, an "Andante" by Grieg and "Scherzo" by Klengel. La Forge will play three of his own piano compositions and numbers by Chopin and MacDowell. The farewell Alda concert with another glorious program will be given on Saturday afternoon, November 1. Mr. Greenbaum has had many requests from out of town schools and music lovers to present his artists on other afternoons besides Sundays, when quite a number find it impossible to attend, and the experiment will be watched with interest. If successful a special series of Saturday afternoon affairs will be arranged. In presenting Mrs. Alda, Greenbaum does so realizing how difficult it is to interest our public in new artists unless they come with a lot of notoriety that is not always of the artistic kind, but he predicts that after Mme. Alda has once sung here she will become one of our genuine concert favorites. And then there are Casini and La Forge for good measure. Tickets at the usual concert rates are on sale at both Sherman, Clay & Co.'s and Kohler & Chase's.

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THE HAROLD BAUER CONCERTS.

The first of the piano-virtuosi of the present season's offerings will be that of the superb artist, Harold Bauer, who is recognized throughout the world of music as one of the most important artists before the public, and in certain respects the "perfect pianist." In the rendition of the masterpieces of Schumann and Bach he is without a peer and yet Bauer is by no means a specialist. Everything he plays he interprets just as the composer himself would have loved to hear it, for he is not the kind of player that invades the works he plays with his own personality; with Bauer it is the intention and innermost meanings of the composer that he endeavors to convey to his hearers in the most beautiful and artistic manner. The particular charm about Bauer's playing is the wonderful variety of tone colors he brings from his piano which at times he makes sound almost orchestral. It was this quality that so enticed Paderewski that he induced Bauer to become a pianist and give up his violin work. However, Bauer's art is too well known here to need long dissertations at this late day, and our readers will be more interested in his programs which he made up in accordance with the desires of our local teachers and students to as great an extent as possible.

For his program on Sunday afternoon, November 2, Mr. Bauer will play the following works: "Suite" in G minor, Bach; "Davidshunderttänze," Schumann; "Menuet," Beethoven; "Tarantelle," Chopin; "Pavanne," Ravel; "Fandango," Granados; "Danse Lente," Cesar Franck; "Polonaise," F sharp minor, Chopin; "Laendler," Schubert; "Hungarian Dances," Brahms. Commenting on these programs it is interesting to note the novelties. The work of the French master, Ravel, was first introduced to us by the Florenz Quartet two years ago when it played the string quartet of the young Frenchman with great success. Granados is one of the modern Spanish composers and De Gogorza sang three tone sketches by him at one of his concerts. The Cesar Franck number is also new to us and the delightful old waltz melodies of Schubert are so seldom played that they are almost to be classed as a novelty. The second Bauer program to be given on Thursday night, November 6, when the program will be as follows: "Italian Concerto," Bach; "Faschingsschwank," Schumann; "Nocturne" in C sharp minor, "Prelude" in F sharp minor, "Valse" in E minor, and "Ballade" in G sharp minor, Chopin; "Etude" in B flat minor, Mendelssohn; "Le Concou," Daquin; "Prelude, Choral and Fugue," Cesar Franck; "An hour d'une Source," Liszt, and the Liszt transcription of the "Liebestod" from Wagner's "Tristan und Isolde." Mr. Greenbaum says that there were more requests for the Cesar Franck work than for any other one number. The farewell Bauer concert will be on Saturday afternoon, November 1st, on which occasion the artist's offerings will be the Beethoven "Variations" in C minor, the Beethoven "Sonata," Op. 10, Schumann's "Papillons," Chopin's "Scherzo" in B minor, Debussy's "Children's Corner," Schubert's "Impromptu" in A flat and the Saint-Saens "Waltz Study." The sale of seats for the Bauer concerts will open at the usual Greenbaum box offices next Wednesday morning.

THE DE GOGORZA CONCERTS.

The audiences that attended the de Gogorza concerts this year were exceedingly enthusiastic and gave evidence that the great concert singer possesses, as ever, the ability to take his listeners. De Gogorza gave three concerts in San Francisco, namely, on Sunday afternoon, October 12, Thursday evening, October 16th, and Tuesday evening, October 21st. The latter was postponed from the preceding Sunday as Mr. de Gogorza was suffering from a cold and was therefore unable to appear. There was a large audience at the farewell concert which showed his enthusiasm that it appreciated the great artistry of the singer. The program was excellent and notwithstanding his indisposition Mr. de Gogorza was in excellent vocal condition.

Josephine Thoma, one of the young pupils who will appear at the Jollain-Marracci recital in Sorsosis Club Hall on Thursday evening, November 6th, has studied piano since her eighth year and has been very successful in that phase of musical art. Two years ago she received a violin as a Christmas present and upon her request her father, who is the owner of the Wilshire Hotel, permitted her to take up the study of the violin. She has such a natural liking for that instrument that in a year and a half she has progressed so rapidly that she has acquired quite a repertoire which includes a difficult De Beriot composition which she will play at the forthcoming recital. Her father was so pleased with her rapid success on the violin that he bought her a beautiful new instrument a short time ago.

Among the successful resident artists that have so far appeared at the Tivoli Opera House during the current grand opera season are the mentioned Agnes Sievers, who appeared in the role of Lucia in "Carmen" and Kate Pinkerton in Madame Butterfly. Miss Sievers has given an excellent account of herself, revealing a soprano voice of fine timbre and singing with energy and musically taste. She is a pupil of Paul Steindorff and has been coached at the American Opera School. She certainly is a credit to her teachers.

Eula Howard and Dorothy Pasmore, pianist and cellist, played two movements of the Grieg sonata in A minor at a reception given in honor of Alice Nielsen by the Sequoia Club at the latter's club rooms on Wednesday evening, October 15th. There was a large attendance and the young musicians scored a genuine artistic triumph.

Among the visitors to the Musical Review office last week was Achille Alberti, the distinguished operatic baritone, who stopped over in San Francisco on his return trip to Los Angeles from Italy. Mr. Alberti was

away six months. He also spent two months in New York prior to his departure for Europe. While in the city he sang with the Aborn Opera Company and scored a number of well earned artistic triumphs. His principal object in going to Italy was to introduce his brilliant pupil, Miss Margaret Jarman, the successful young mezzo-soprano. Miss Jarman arrived in Italy in June and at the end of this month she was already engaged in Jasi, Italy, the birthplace of the famous Pergolesi, during the Verdi Centennial celebration. She appeared as a member of a specially selected company of artists from some of the principal opera houses in Italy and received an ovation in the role of Preziosilla in the opera La Forza del Destino. This character is typically Italian and prior to the opening performance Mr. Alberti's friends endeavored to dissuade him from insisting on having Miss Jarman sing, but after the performance they were unanimous in predicting a brilliant future for the young singer. Among those who have become interested in Miss Jarman are Herold, a number of prominent managers of operas, as well as Giorgio Polacco, whom Mr. Alberti met while abroad. Miss Jarman's triumph is so much more noteworthy, as prior to her appearance, the Company from La Scala presented the same work in Jasi and scored an unusual triumph. Mr. Alberti will remain in Los Angeles and resume his vocal classes.

LORING CLUB BEGINS THIRTY-SEVENTH SEASON.

The Loring Club of San Francisco began its thirty-seventh season with the concert given at Scottish Rite Auditorium on Tuesday evening, October 14th, in the presence of an audience that crowded the spacious auditorium to the doors. Wallace A. Sablin, the director of the Loring Club, was in charge of the baton and he succeeded splendidly in getting the various emotional sentiments from the compositions interpreted by that splendid array of male voices. The numbers on the program were singularly well adapted to bringing out the finer nuances of a well trained male chorus. At the same time, when vigor and climactic energy was necessary, the Loring Club, under the able and inspiring leadership of Mr. Sablin, did not fail to come up to expectations. The choral numbers rendered on that occasion were: Evening on the Rhine (G. Brachbach); Two Swedish Folk Songs; There is Sweet Music Here (Geo. J. Wilkinson), soloist, F. J. Trist; The Forge Chorus (A. Randegger), from the dramatic cantata, Fridolin; Credo (Chadwick); The Long Day Closes (Sullivan); The Shan Van Vocht (Irish Folk Song), arranged by Horatio Parker; Widdicomme Fair (Old West of England Folk Song); Salamis (Gernsheim).

A most important feature of this program was the first appearance in San Francisco, since her success with the International Opera Company at the Princess Theatre of this city several years ago, of Miss Georgiana Strauss, the delightful contralto. Miss Strauss was prevented from singing for some time on account of sickness and it was thought temporarily that she had lost her voice. Anyone who heard her on this occasion surely did not notice that her voice was in danger at any time. It still possesses that liquid quality so dear to the musical ear. Her range is, as ever, wonderfully big and her interpretation does not lack any of the intelligence of phrasing and deep emotional coloring which it exhibited formerly. In short, Miss Strauss is as great an artist if not greater, than she ever was. She sang two arias from L'Amico Fritz by Mascagni, and three songs: Long Ago in Egypt (Lehman), Mr. Laddie (W. A. Thayer), How Many a Lovely Caravan (A. Woodford Finden), from a Lover in Damascus. She aroused her audience to prolonged demonstrations by reason of her exquisite artistry. We hope that Miss Strauss will soon return to the grand opera stage and earn those laurels which she so richly deserves. Frederick Maurer played the accompaniments very artistically.

A. M.

KOHLER & CHASE MUSIC MATINEE.

The soloist engaged for the regular weekly Matinee of Music which will be given under the direction of Kohler & Chase this Saturday afternoon, October 25th, will be L. I. Newman, baritone. Mr. Newman is the possessor of a flexible and robust voice which he understands how to use in a very artistic manner. He belongs to that class of singers who are known as Lieder singers, and the program has naturally been chosen with the purpose of revealing Mr. Newman's talents in the direction of the classic interpretation. There will be songs by Rubinstein, Nessler, Schubert and Bullard. Mr. Newman will have here an excellent opportunity to contrast the German Lied with the English ballad.

Miss Elsie Sherman, the exceedingly skillful and gifted violin soloist, appeared on a program presented by the San Francisco Musical Club in the Colonial Ballroom of the St. Francis Hotel on Thursday morning, October 16th. This brilliant young violinist played the Second Bach Violin Concerto, together with orchestral accompaniment, in a manner that earned her the praises of the most severe critics. It was generally conceded that this was one of the most artistic performances heard before the club and Miss Sherman was the recipient of enthusiastic applause and hearty verbal commendation of her work. The orchestra consisted of able amateur players under the direction of Herman Martonne. Mr. Martonne was highly complimented for his efficient conducting. Other participants in the program were: Miss Frances Murphy, vocalist, Mrs. John McGraw, pianist; Mrs. George C. Winchester, vocalist, and Miss Marion Prevost and Mrs. Clark Pomeroy, accompanists. Both Miss Prevost and Mrs. Pomeroy did excellent work as accompanists. Miss Prevost is a former pupil of the Notre Dame Conservatory of Music in San Jose.

Emlyn Lewys, a favorite local pianist, will give during November two lectures on Technique and Interpreta-

tion with illustrations at the piano and practice clavier, followed by a recital by his talented pupil, Gladstone Wilson of Berkeley. The place and dates will be announced later.

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PROF. WANRELL INTRODUCES BRILLIANT TENOR

Prof. J. S. Wanrell introduced an exceptionally able tenor soloist in his recital at the parlors of the Wanrell Italian School of Singing, 2423 Fillmore Street, on Thursday evening, October 16th. The name of this very promising young singer is Jose Hormaeche, and he proved that the many enthusiastic statements about his remarkable voice were not exaggerated. Mr. Hormaeche is of Spanish descent; he was sent to Mr. Wanrell from the mining districts of the State and his education is being looked after by one of the miners, a countryman of his, who has faith in his voice and future. Mr. Hormaeche has had only a few months' vocal instruction, but in this short time he has accomplished wonders. He possesses a natural tenor robust voice of splendid timbre and unusual power. It is a voice of remarkable breadth and singular flexible quality. While Mr. Hormaeche still requires the care of his teacher he proved that he possesses the material and the energy and perseverance necessary for a successful artistic career. He sang an aria from Verdi's *Lombardi*, a *Romanza* from *Ponchielli's La Gioconda*, an aria from *Puccini's La Boheme* and the tenor part in a *Trio* from *Faust* together with Wesley Gebhardt and Prof. J. S. Wanrell. He was enthusiastically applauded by the large audience in attendance and judgment from the remarks overheard by the writer he made a sensation with his hearers. Both the young singer and Mr. Wanrell are entitled to hearty congratulations.

Miss Welcome Levy also enthused the audience with her beautiful mezzo-soprano voice and her splendid emotional faculties. She has improved surprisingly since her last appearance. The pliancy of her voice and the intelligence of her phrasing is even more pronounced than it was on previous occasions. She is really a very skillful and musically vocalist. She sang an aria from Meyerbeer's *Robert le Diable* and the soprano part in a duet entitled "I Feel Thy Angel Spirit," by Hoffman, with Prof. J. S. Wanrell singing the bass part with that finished style which he always displays. Another young vocalist who revealed great improvement was Wesley Gebhardt, who possesses a baritone voice of a delightfully ringing quality and extensive range. He sings with gratifying temperament and gives evidence of industry and energy. He sang *Dio Posente* from *Gounod's Faust*, the baritone part of a duet from *Rigoletto* with Mrs. J. G. Brady in the soprano part, and the baritone part in a *Trio* from *Faust* with Jose Hormaeche, tenor, and J. S. Wanrell, bass. Mrs. J. G. Brady had an excellent opportunity to display her clear soprano voice in *Caro nome* from *Rigoletto* and in a duet from *Rigoletto* with Wesley Gebhardt, baritone. She sang the coloratura passages brilliantly and very painstakingly and her flexible voice was used with considerable artistic taste and pronounced judgment. She was well entitled to the enthusiastic applause that rewarded her for her splendid achievements. Mrs. Campbell Gator played the accompaniments with profound musicianly skill and with an adherence to the artistic coloring of the instrument which is rarely heard at a local event. Mrs. Gator proved that she is sure of her work and that she is a thorough musician, realizing the relation of accompanist to soloist. She ought to be a valuable aid to any artist. The event was a very successful one.

Among the most important features of the evening was the rendition of two solos from a new Spanish opera still in manuscript from the pen of a young Spanish composer residing in this city. The name of this opera is "The Death of Julius Caesar," and the name of the young composer is Oreste Guille. Jose Hormaeche, tenor, interpreted the arias, and judging from a first hearing of these arias with piano accompaniment one would be justified in assuming that it is a very able work. There is a possibility of the opera being performed during the exposition year.

THE GRAND OPERA SEASON AT THE TIVOLI

(Continued from Page 1.)

could be improved upon. His *Scarpia* in *Tosca* and *Escamillo* in *Carmen* were not altogether satisfactory impersonations from the actor's standpoint.

The singers in the minor roles have not yet made themselves sufficiently prominent to demand special mention. There was, however, one instance where a little encouragement is not out of place. We refer to Esther Mundell, who essayed the role of *Michaela* in *Carmen* on Sunday evening. While somewhat nervous in the beginning Miss Mundell did splendidly in the third act and sang the aria toward the end of that act in a clear voice and with considerable dramatic intensity. Considering the fact that Miss Mundell is somewhat of a novice on the operatic stage, we think her performance nothing short of remarkable. There are few artists who would have done as well under like circumstances. Our readers will believe in our sincerity when they remember that we were not afraid to tell the truth about Miss Mundell when she did not appear to such an advantage.

There is another star among the Western Metropolitan Company who must not be forgotten and this is the musical director. He is one of the most efficient conductors in the Italian opera houses and has the pleasure of listening to in this city. He is a splendid drill master, he is great on emotional phrasing and he knows his score. He is particularly clever in working up the necessary dramatic climaxes and is painstaking in the attainment of the proper tempo. It is a pleasure to see such a master at the conductor's desk, and we doubt very much whether any other conductor would have proved a superior conductor to Mr. J. S. Wanrell. He will, in a way, it is well to know, the Pacific Coast performance under the direction of Mr. Wanrell took place last Wednesday evening. The high feature of this opera season is the introduction of fresh young voices adequate to equip with the spirit of youthful

enthusiasm. It is charming to watch these ambitious young people sing these choruses with a vim that the usual array of supernumerary choristers are unable to summon up. While we may have found spots to comment upon unfavorably, we want our readers to realize that there are causes for criticism in the greatest opera companies in the world. It is impossible to get together a company of only the greatest artists in the world. Even though we do not take the low prices of admission into consideration we can say honestly that our readers will find it a cause for rejoicing to attend the performances of this company. They will leave the theatre with a feeling of satisfaction and gratification—a conviction that they could not have spent their money to better advantage and their time with greater pleasure. Be sure and go to the Tivoli!

THE GRIENAUER-FREULER RECITAL.

The second of the series of the six Grienerauer Recitals will take place on Sunday afternoon, November 2d, at Kohler & Chase Hall, in conjunction with Clara Freuler's dramatics, when she will sing three groups of songs. Karl Grienerauer will play a *Sonata* by Rheinberger, which has not been performed before in San Francisco. It is dedicated to David Popper, who often played it in his concerts. It is a very charming composition for the cello, and will be of great interest to all who love this noble instrument. Another novelty



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on this program which will be performed for the first time, is Grienerauer's own composition: "Study in Natural Harmonics," where natural harmonics are used, to imitate the harp and the organ. There was a large audience in attendance at Grienerauer's first recital, and he deserves to be congratulated on the fact that he is able to attract so many people to a concert of resident artists, for the interest taken in his events by the public is a splendid testimonial to his ability.

ORPHEUM.

The Orpheum bill for next week has a most attractive appearance. Clara Horton, erstwhile of the Four Mortons, assisted by Frank Sheen, will appear in a diverting skit called "Finding the Family," in which she introduces her piano dance, several new songs and her flute playing story, telling of her search after the other three members of her family, whom she has lost sight of since she dissolved theatrical association with them. The act is most enjoyable throughout and has a most interesting finish. Sam Chip and Mary Marble, who made such a great hit in their quaint skit "A Bit of Old Edam," have now a new act which they call "The Land of Dykes," and is described as a picture book playlet. Its author is the well known and popular writer, Herbert Hall Winslow, and it is said to be his most successful effort and to afford Miss Marble and Mr. Chip the best opportunity they have yet had for the display of their versatile talents. Associated with them is that admirable actor, John W. Dunne.

Agnes Scott and Henry Keane will present an episode entitled "Drifting," by Agnes Scott, in which Miss Scott does full justice to herself both as an actress and a writer and Mr. Keane shares the honors with her in one of the most delightful little plays ever presented in vaudeville. James P. Conlin, Lillian Steele and Eddie Carr term their act "The Follies of Vaudeville." Conlin and Carr are a couple of comical chaps who sing and dance extraordinarily well, and in Miss

Steele they have a formidable rival. She is also a vivacious and clever actress and the possessor of great personal attractions. All the breeziness, the vivacity and the jollity of the college youth is artfully illustrated in the skit and its sparkling dialogue helps to make twenty minutes of entertainment pass all too quickly. Next week will be the last of the All Star Lambs' Gambol Success, Hassard Short's "Dance Reveries," Mack and Orth, The Four Athletes, and Nellie Nichols.

ALCAZAR.

George M. Cohan's most brilliant comedy, "Broadway Jones," will be the medium of opening Evelyn Vaughan and Bert Lytell's third annual co-starring season at the Alcazar, commencing next Monday night, and no better vehicle could have been selected to reintroduce the popular couple to an admiring clientele, for it enables each of them to appear in a role that could not be a better fit if it had been made to order. In the cast with them will be the full strength of the stock company and several specially-engaged players.

CORT THEATRE.

"The Bird of Paradise," a drama of Americans and modern Hawaii, will be seen at the Cort Theatre next week, commencing Sunday evening, with matinee Saturday and popular matinee Wednesday. The play is by Richard Walton Tully, the well-known author of "The Strenuous Life," "The Rose of the Rancho," and other pieces of almost equal renown. The production has been under the personal supervision of that Western genius of stagecraft, Oliver Morosco. There is a love story in the play—the love story of Paul Wilson, a young physician, and Luana, the beautiful "child of Mount Pele," the sacred volcano whom all good Kanakas worship wherever the ancient gods are not forgotten. Anna Held's All Star Variete Jubilee follows.

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The next Holiday Number of the Pacific Coast Musical Review, which will be the third Exposition Number, will be published on Saturday, December 20th. It will be artistically illustrated and will contain an exceptionally interesting series of articles. All regular annual advertisers (none other) are entitled to special write-ups, provided the material is furnished us in brief enumeration of facts. Anybody furnishing as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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LEONCAVALLO AT TIVOLI AND MME. ALDA AT SCOTTISH RITE AUDITORIUM

Two Great Apostles of the Art of Music Thrill San Francisco Music Lovers With Their Respective Gifts of Interpretation—
The Former as Composer and the Latter as Concert Singer.

By ALFRED METZGER

The most important event since the last weekly review of the grand opera season now in progress at the Tivoli Opera House under the auspices of the Western Metropolitan Opera Company is the first appearance of Ruggiero Leoncavallo, the famous Italian composer in San Francisco. The musical world has known a great musician mainly as a composer and his ingenuity is sufficient to give him an honored place among the masters of music. That San Francisco joins in honoring him was plainly shown on Wednesday evening, October 22d, when the distinguished composer made his initial bow in this city. The ovation he received on that evening was certainly as enthusiastic and as host-able as was accorded him anywhere in the world. Everyone is eager to honor a great man and especially people as well as laymen joined in expressing their pleasure and delight at being able to entertain and pay tribute to one who has created such splendid works of art as Leoncavallo's. Concerning the production in itself, there were several features worthy of hearty commendation and there was considerable merit in it within the confines of serious musical performance. Among the delightful features of the evening must be counted the Prologue as sung by that consummate artist L. Montesanto and a very artistic interpretation of the role of Nedda by a light soprano named Maria Moska. The ensemble was as good as it could be expected with only one or two rehearsals and a famous musician who is a far better composer than he is a conductor.

The performance of Pagliacci preceded by an orchestral program including an intermezzo from the opera *Maia*, a Dance "Musette" from the same work, the overture to the opera *Roland Berlin* and a *Tarantella Napolitana*—all works of Leoncavallo. Although the program was announced to possess a symphonic character, it could hardly be so designated, as it was practically an operatic program from the works of the famous guest-composer. Everyone of the numerous revealed the genius of its writer, and this is especially prevalent in the orchestral arrangement or instrumentation which in all instances was rich and fully scored. Some of the works did not exhibit that melodic color which is such a wonderful feature of Pagliacci, but occasionally there occurred a strain or two of great beauty and of a musical significance which exhibited the master-hand that painted it. No doubt the maestro himself knows the many intricacies and tricky places of Pagliacci, but somehow he did not give the performers, chorus or orchestra that feeling of security which permits them to easily glide over "thin ice." For happened now and then that the operatic ship was not riding smoothly upon the waves of versatility. But, after all, we are more concerned with Leoncavallo the composer than Leoncavallo the conductor and to the former we must do homage. Besides he honors San Francisco artistically by presenting his new opera *I Zingari* for the first time in America, and we are sorry not to be able to review this work in this issue, as it was presented too late for analytical criticism. It shall be glad to devote to it that space and attention which it no doubt deserves, and we will have an opportunity to hear it more than once before forming a definite opinion. In the meantime, we hope that all musical people will show their respects to Leoncavallo by listening to his works.

Up to the time of this writing, "Madam Butterfly" is the best opera presentation of the season. Indeed we are not at all surprised that it would be so, if not impossible, to assert that the finest performance of his work was done by the Western Metropolitan Opera Company. The cast included Carmen Melis in title role, Luisa Cecchetti as Suzuki, Agnes Sievers as Sharpless, and the minor roles, most of which were fairly well interpreted, at least just as well as usually the case. There was a remarkable improvement in Madame Melis' vocal and histrionic art compared with her first performance of *La Tosca*. Her voice revealed better sonority and richness in the middle and low registers than was the case on previous occasions. Her dramatic interpretation of the role was indeed remarkable and worthy of the highest praise. At the same time she assumed proportions of greatness that would do honor to the most famous operatic star on

the stage. We doubt very much if Geraldine Farrar at her happiest moments could have surpassed Madame Melis in the third act of the opera. Were it not for the fact that Madame Melis is so tall, we would gladly say that she is an ideal Butterfly—musically we consider her performance the best ever heard in San Francisco. Montesanto's Sharpless was also a consummate work of art. The repose of this ideal haritone is a pleasure to witness. He never shouts, he is always in pitch, he continuously colors his vocal phrases so that they match his words, he acts with the dignity and naturalness of the finished histrionic artist and he inculcates his performance with an absolute individuality of style. He is one of the best artists we have ever ad-

associated with people who believe loud singing a necessary virtue of their profession. It is only since the San Francisco people have hailed him as a new star on the operatic firmament that he has occasionally fallen into the error of singing high notes loud and long. We sincerely hope that he will change back to his original wise mode of singing, for he has in him those accomplishments which combine to give us the great operatic singers of the world. For some reason there has been much fuss made about a so-called local singer by the name of Manuel Carpio. We have watched this singer very carefully and we have so far not found any instilling of praise. Neither vocally nor histrionically has he done anything that one could honestly recommend, and since the truth is more important than personal friendship, Mr. Carpio has been injured rather than helped by the adulation of his friends. So far he has not succeeded in impressing anyone who knows with his artistic merit.

We want, however, to compliment highly the work of Luisa Cecchetti. To tell the truth, we have hardly ever been honored with an adequate performance of the role of Suzuki—at least not in San Francisco. It was a delight to listen to the conscientious work of Miss Cecchetti, who possesses a flexible mezzo soprano voice of alto quality and a warmth of artistic temperament that make her work a pleasure to witness. She surely presented the role of Suzuki in a manner that places it well in the front rank of any one who has sung in San Francisco. Miss Cecchetti is entitled to the warmest praise, and we trust that she will be given many more opportunities to display her unquestionable talents at their best.

There is one more artist who deserves mention this week. We refer to the exquisite performance of Azucena in *Il Trovatore* by Fanny Anitua. The first judgment of this exquisite operatic singer was sustained by her subsequent work. In beauty of voice, intellectuality of interpretation, temperamental warmth of histrionic execution, and, indeed, in everything that demands genuine artistic abandonment, Anitua met all the responsibilities of this graceful role. Her performance was a masterpiece in every sense of the word and will be remembered among the most pleasant recollections of San Francisco opera-goers. Outside of *I Zingari*, the operas presented during the past week were *La Boheme*, *Cavalleria Rusticana*, *Pagliacci* and *Madame Butterfly*. The attendance at the opera has been very gratifying. Even on the evening of the electric parade of the Portola Festival the house was almost crowded. This is ample evidence for the excellence of the company.

FRANCES ALDA VISITS SAN FRANCISCO BY STORM.

Distinguished Operatic and Concert Soprano, Assisted by Frank La Forge and Gutta Casini, Establishes Herself Firmly in the Hearts of Her Audience.

By ALFRED METZGER.

We have repeatedly stated in these columns that the tendency toward introducing operatic artists in concerts, without the necessary qualifications on the part of the former, has become a severe handicap to the manager. It is partly this inexplicable persistence of an operatic repertoire, success in that responsible sphere of interpretative art cannot be attained. A short time ago we have had an example of an operatic soprano of certain distinction appearing in concert, and, barring a purely lyric daintiness of ballad singing, there was no justification for that artist appearing in concert. Last Sunday afternoon there was another opportunity to hear an operatic singer on the concert platform, but this time such artist displayed every possible qualification for a genuine concert vocalist, and indeed one who is sorely



FRANK LA FORGE
Great Composer-Planner Who Received an Ovation at the Alda Concerts
(See Page 6)

mired on the operatic stage. We are now more than ever convinced that Luca Botta is the best tenor of the company.

He possesses a voice which is as healthy and vibrating in the high notes as it is in the low tones. It is a voice that is more than likely to make its possessor famous. Indeed we have not heard a tenor of quite as pronounced artistic and vocal advantages outside the most famous artists in the world. However, Mr. Botta reveals his youthful enthusiasm occasionally and can not yet quite resist the temptation to sing high notes with too much force and too great tenacity to remain strictly within the confines of musical legitimacy. Some good friend of Mr. Botta's should tell him not to strain his voice at any time—no matter how eager he may be to thrill his listeners. He will surely receive the ovations of his audiences, even though he sang easily and without too much éclat—and, besides, his voice will last him a lifetime. During the first performance of *La Tosca* Mr. Botta sang with excellent taste and artistic refinement, in fact unusually so for an artist who has been

(Continued on Page 4, Col. 1.)

Notable Musicians In and Around San Francisco Who Use and Are Loyal to the STEINWAY PIANO

All of these musicians have expressed their appreciation of the Steinway in writing. Together with the portrait of each musician, we have published most of these letters in book form, under the title "Laudamus," which can be obtained from us upon request.

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FIRST SYMPHONY CONCERT OF NEW SEASON.

This is now the third year that the Pacific Coast Musical Review is publishing reports of symphony concerts under the direction of Henry Hadley. We have written about these events in a severely critical manner as well as in a manner tending to show the humorous side of the leader and the events. We believe to have convinced everyone who knows or wants to know something about music that our symphony concerts are a farce from the strictly artistic point of view. We attended the first concert last Friday afternoon in simple justice to those who are giving these events in order to see for ourselves whether there has been an improvement. Something was improved. The seating of the orchestra is better and consequently the ensemble of the body sounds better. The personnel is excellent, as usual, but the interpretation is just as ridiculous as it has ever been. If anyone wants to "make-believe" regarding the giving of symphony concerts; if anyone wants to give symphony concerts just for the sake of collecting guarantee funds, supporting an expensive society man and celebrating mutual admiration reunions, then the symphony concerts by the San Francisco Musical Association are huge successes; but if you consider symphony concerts as an educational proposition, as a serious problem in the dissemination of musical culture, as something above mere human self-dilatation and promiscuous bombardment of bouquets, then our symphony concerts are a huge joke and an disgrace to a self-respecting community. If the municipal opera house, which the wealthy society people want the taxpayers of San Francisco to support, is as incompetently handled and as ridiculously performed as the symphony concerts, then music will have a very sad ending in this city. Fortunately for music there are more intelligent musical people residing in San Francisco than superficial visitors of the concert hall, and as long as the intelligent music lovers refuse to be bulldozed and commanded there is ample opportunity for San Francisco to support truly worthy symphony concerts by a permanent orchestra.

The program arranged for this occasion is a fair example of the knowledge (?) of those in charge of these events. Of all the superficial, inadequate and undignified displays of serious exhibitions of the classics the first program of the symphony season in San Francisco presents the climax. It includes as the feature on the program Cesar Franck's symphony in D minor and the MacDowell Suite. It closes with Wagner's Kaisermarsch and opens with the only work really belonging to a serious symphony program, namely, the Beethoven Fidelio overture. It is not our intention to belittle the compositions above referred to. What we want to say is that they do not belong upon a symphony program at one time. One of the three would have been plenty at one time. But three compositions outside the limits of strictly classical works on a symphony program, is, to say the least, in very bad taste. Neither the Franck symphony nor the MacDowell Suite are strong enough to carry a symphony program without pretty powerful reinforcements. To put them practically alone on one program is the acme of musical folly.

Then the manner in which the Franck symphony was conducted by Hadley is enough to cause one pain, especially when one had to put up two dollars to hear such trash. There is one place in the symphony which is

marked in four-fourths time and designated "dolce cantabile," which means that the various groups of instruments should "sing" this phrase. Now Hadley does not seem to know what singing means, for he conducted this theme in a manner that would suggest a "rag" or a "two-step" far more than "dolce cantabile." And if studious musical people resent such desecration of a composer's score there are actually people who feel offended. Can they be musical people? We hardly believe so.

The readers of the Pacific Coast Musical Review are teachers and students as well as music lovers who do not possess too much money. Every dollar counts with them. They depend upon this paper to advise them when to spend that dollar or fifty cents to the best advantage. As long as Henry Hadley directs the symphony orchestra and interprets the classics in the manner in which he has done, we cannot conscientiously ask our readers to spend their money on a musical event that does not educate them. Besides, we do not like to continuously write severe criticisms on Mr. Hadley and the symphony orchestra, for these continuous strictures might eventually lead to creating sympathy for him and thus defeat our end, namely, to aid in securing for San Francisco a permanent orchestra and



MME. SCHUMANN-HEINK

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 November 9th and 16th

one of the best symphony leaders that can be had. We have therefore decided to cease publishing criticisms of the symphony concerts in future and, barring the publication of a brief news item including the program, we shall not pay any more attention to Mr. Hadley and the orchestra, excepting an occasional resume of the symphony situation in the shape of an editorial article.

The reason for this attitude is that ignoring the symphony concerts is because they are unworthy of the continued attention of the musical journal.

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Then the manner in which the Franck symphony was conducted by Hadley is enough to cause one pain, especially when one had to put up two dollars to hear such trash. There is one place in the symphony which is

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LOS ANGELES, CALIFORNIA

SCHUMANN-HEINK.

The next great singer to bring us indescribable delight will be that queen of song, Mme. Ernestine Schumann-Heink, whom everybody loves both as an artist and a woman. Here is one of the few people in our musical life that is really welcomed by young and old, musician or layman, and in short by everybody who cares for the sound of music in any form. During the past five years half a dozen really fine contraltos have visited this country, but none of them have been able to dim the luster of Schumann-Heink either in opera or concert. Everywhere in America the story is the same, and the principal trouble her Eastern managers report is to find auditoriums of sufficient size to accommodate the throngs that want to hear this superb singer. In Salt Lake City even the big Mormon Tabernacle, seating over six thousand, proved inadequate last week. Manager Greenbaum has secured the Cort Theatre for the two concerts of this artist, and although its capacity is about the largest in the city it is doubtful if it will serve to accommodate the admirers of Schumann-Heink, who, from all reports, is singing more wonderfully than ever.

The first concert will be given one week from tomorrow, Sunday afternoon, November 9, when the program will include the "Aria" from Mozart's "Sextus," the "Ariette" from Lortzing's opera, "The Armorer," a group of four Beethoven gems, "Die Ehrs Götter," "Vom Tode," "Bitten," and "Ich Liebe Dich," and groups by Schubert and Schumann in addition to numbers by Grieg, Delibes, Max Reger, Ross and others. Miss Nina Fletcher, a young violinist who met with great success with the Boston Symphony Orchestra, will be the assisting artist.

The second and positively farewell concert will be given on Sunday afternoon, November 16, when the program will include the "Aria" from Mitrane by Rossi, "My Heart Ever Faithful," by J. S. Bach, and a group of songs by Leroux, Edison, Landon Ronald and others, and the special feature of this occasion will be the rendition of the complete song cycle, "Frauenliebe und Leben," by Robert Schumann. This cycle consists of eight of the most beautiful gems that Schumann ever composed and there is no artist living who can sing them like Schumann-Heink. It is one of the unforgettable things in the memory of everyone who heard this cycle sung by Schumann-Heink at the old Alhambra ten years ago and it has never been sung here since. If Schumann-Heink had never sung anything else but this exquisite series of tone-poems she would have become a world-wide celebrity. No one can afford to miss it.

The box offices for both of these concerts will open next Wednesday at Sherman, Clay & Co.'s and Kohler and Chase's. Manager Greenbaum announces that books of the words will be distributed gratis at every concert. The scale of prices will be as follows: Orchestra, \$2.50 and \$2.00; Balcony, \$2.00, \$1.50 and \$1.00, and entire gallery, \$1.00. Mail orders accompanied by check or money order should be addressed to Will L. Greenbaum at either box office.

SCHUMANN-HEINK IN OAKLAND.

The first concert of the season at Ye Liberty Playhouse in Oakland will be given by Schumann-Heink on Friday afternoon, November 14, at 3:15. On this occasion Mme. Schumann-Heink will offer a program consisting of the group of Beethoven works as given at her first San Francisco concert, a miscellaneous group of five numbers, a Bach "Aria," and four excerpts from her favorite Wagnerian roles, viz: "Erda Scene" from "Ringold," "Waltraute Scene" from "Gotterdammerung," "Brangäne's Call" from "Tristan and Isolde," and the "Shepherd's Song" from "Tannhäuser." For this event seats will be on sale at Ye Liberty box office on Monday morning, November 10, and mail orders should be addressed to H. W. Bishop at that theatre.

The colossal combination of Melba and Kubelik with three assisting stars, one of whom, Edmund Burke, the Irish baritone, is creating a furor wherever he sings, is the most extensive aggregation of artists that have ever toured in concert. It seems almost a foolish extravagance in view of the fact that both Melba and Kubelik are both giving separate recitals to capacity audiences in the East. Greenbaum, however, has had the pluck to take the whole combination and there will be two concerts at this gallery both stars in Dreamland Rink on December 7 and 14. Just think of hearing Melba and Kubelik on the same program for as little as one dollar!

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FRANCES ALDA WINS SAN FRANCISCO BY STORM.

(Continued from Page 1.)

needed at a time when the famous singers of this noble class are hesitating to leave the concert stage one by one. We refer, of course, to the first San Francisco appearance of Madame Frances Alda. Before we go any further we may just as well make the assertion that in our opinion Madame Alda is the first artist born in an English-speaking country whom we have heard in San Francisco who has satisfactorily solved the various problems that combine to create a genuine concert singer. In other words, in Madame Alda we have a worthy disciple of that splendid school of vocal art that has given us such great concert singers as Ernestine Schumann-Heink, Marcella Sembrich, Johanna Gadsch, Julia Culp, Emilio de Gogorza, Alexander Heintemann, Dr. Ludwig Wüllner, Tillie Koenen and others equally representative whom we cannot think of at present. Somehow or other most of the concert artists born in English-speaking countries seem to lack the intensity of temperament necessary to obtain certain dramatic climaxes. They seem to lean more toward the purely lyric or ballad style of song, securing exceedingly dainty and poetic effects, but rarely genuinely thrilling dramatic effects. Madame Alda is the first one of these artists the writer has heard who is in every way a concert singer of the utmost intensity of expression as well as the daintiness of poetic emotionalism.

Madame Alda's voice is a dramatic soprano which is capable of lyric tendencies. Her truly delightful art can not be more convincingly described than to say that although she possesses sufficient power of voice she never sacrifices quality to quantity, and indeed economizes the beauty of her voice to such an extent that it might almost be taken for a lyric soprano. Her high notes are of exceedingly limpid character and are



CARL E. ANDERSON

The Well Known Tenor Who Will Be the Soloist at the Orpheum Club's Twentieth Anniversary Next Week

ringing like a silver bell. Her low notes are resonant and sonorous. Her middle register contains just enough of that brittle character of the vocal organ which denotes the dramatic category. In breathing, phrasing and attack, as well as in occasional colorature passages, Madame Alda reveals herself as a consummate artist and a vocalist whom it is well worth watching and emulating.

It is difficult for us to say anything new about Frank La Forge whom we always considered and still regard as the greatest accompanist we have ever heard. This decision has only been strengthened through repeated hearings and after listening to other great accompanists. Gifted with a wonderful memory, possessing an exquisite taste for adjusting himself to the soloist's advantages and displaying an unparalleled refinement of stage deportment, especially in so far as it appertains to the extension of courtesies to the soloist, Frank La Forge practically stands unrivalled upon the concert stage today. He has also grown in his pianistic art. As soloist he showed additional intensity of execution, an extraordinary amount of technical brilliancy and a certain judicious display of sentiment which combine to make him a pianist well worth admiring. As a composer of classic songs, or Lieder, Mr. La Forge has no superior today, and the fact that his "Expectancy" had to be repeated twice is sufficient evidence for the fact that he has discovered a way to reach the innermost depths of the hearts of the people. As far as versatility is concerned and as far as inborn musicianship and virtuosity may be considered, Mr. La Forge surely represents the essence of an ideal pianist-accompanist.

And then there was that wonderful young genius, Gutia Casini, who can make the cello sob and laugh alternately. In elegance of tone, ease of expression, fluency of technique and purity of intonation, this truly extraordinary young artist has accomplished great things. We have rarely observed an artist who draws so much emotion and feeling from his instrument with less display of strain or effort. As a rule an unobtrusive artist is usually a "cold" artist; but Gutia Casini is able to stir your innermost soul without the least physical exertion, and this in itself is a gift well worthy of homage. We are sorry not to be able to say something about the Grieg A minor Sonata which Casini and La Forge will play this (Saturday) afternoon. Surely anyone interested in splendid musical literature should not fail to witness this performance. And we hope that our review will receive this paper in time to influence them. The Alda concert this afternoon if they have decided to do so.

THE HAROLD BAUER CONCERTS.

All who enjoy piano music of the most beautiful and interesting variety performed by a veritable master-pianist will be delighted with the three programs announced by Harold Bauer. These programs were for the most part arranged in accordance with the expressed desires of our local music lovers, and no one who is studying or who plays the piano can afford to miss hearing them. The first Bauer program will be played this Sunday afternoon, November 2, and should be called "The Dance," for Mr. Bauer has arranged a most extraordinary list of works, every one of which illustrates some form of dance music. The offering is as follows:

Waltz in C minor	Bach
Polka in C minor	Schumann
Menuet in E minor	Beethoven
Tarantelle	Chopin
Polka	Ravel
Pandango	Granados
Polka	Mozart
Polka in F sharp minor	Chopin
Laender	Schubert
Hungarian Dance	Brahms

The second program will be given next Thursday night, November 6, and is as follows:

Italian Concerto	Bach
Paschingschwank	Schumann
Nocturne C sharp minor, Prelude F sharp minor,	Chopin
Polka in E minor, Ballade G minor	Chopin
Etude in E minor	Mendelssohn
Prelude—Chorale and Fugue	Cesar Franck
Le Coucou	Dauquin
Au bord d'une Source	Liszt
Liedstod from "Tristan und Isolde"	Wagner-Liszt

The farewell concert will be given next Saturday afternoon, November 1, and this will be the interesting offering:

Fantasia in C minor	Mozart
Carnevale	Schumann
Menuet in E flat	Beethoven
The Cuckoo	Dauquin
Impromptu in G	Schubert
Rondo Capriccioso	Mendelssohn
Sonata Op. 55 B minor	Chopin
Au bord d'une Source	Liszt
Hungarian Dance	Brahms

THE GRIENAUER-FREULER RECITAL.

Miss Clara Freuler is to be the soloist at the second of the Grienerauer series which will take place tomorrow (Sunday) afternoon, November 24, at Kohler & Chase Hall. Miss Freuler needs no introduction to a San Francisco audience. She is the possessor of a splendid soprano voice, and, being an indefatigable worker, success has attended her efforts wherever she has appeared. To quote from several San Francisco critics: "Miss Freuler has a clear, strong voice of unusual beauty and she sings with excellent understanding." "Miss Freuler possesses a voice of singular charm and flexibility and quite an unusual range." Not the least of interest on the program is a group of songs by Mira Strauss Jacobs, a native daughter of San Francisco. The songs are worthy of the attention of admirers of valuable vocal literature. The complete program to be rendered on this occasion will be as follows: (a) Debussy—L'Enfant Prodigue, (b) Brahms—Four Gipsy Songs, Clara Freuler; Rheinberger—Sonata in C, op. 32—Three Movements, first time in San Francisco, Karl Grienerauer; Mendelssohn—"Bei der Wiege," Venetianisches Gondellied; Schubert—Frühlingslaube, Wohin; Wolf—Verborghelt (with cello obligato), Clara Freuler; (c) Grienerauer—Study on Natural Harmonics (first time—manuscript), (d) Cesar Cui—Cantabile, (e) Del-sart—Slavonian Caprice, Karl Grienerauer; Group of California composers: Metcalfe—Sing Ye Birds, Gertrude

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THE MARRACCI-JOLLAIN PUPIL RECITAL.

Much interest is being manifested by the friends of Madame A. Marracci, the well known singer and vocal teacher, an G. Jollain, the successful violinist and instructor, in the fact that their pupils who have benefited from the instruction given them by these two educators. The program arranged for this event is especially well chosen and contains a number of exceedingly valuable musical works. Special attention should be given the fact that the accompanist is Miss Mabel Sherwood, who is an exceptionally gifted pianist and accompanist and who has had ample oppor-

tunity to cultivate her talents through study and observation abroad. The complete program to be rendered on this occasion will be as follows:

Concertino Op. 5 (Riedling), Kenneth McKenzie; (a) A Bowl of Roses (R. Coningsby Clarke), (b) Parla (Arditi), Miss Jean C. M. Coven, soprano; Scene de Ballet (Chas. de Berliot), Miss Josephine Thomas; (a) Concerto No. 7 (Rode), (b) Berceuse (J. Dantini), Arsene Tourner; (a) Spirit's Song (Haydn), (b) Lullaby (Carrie Jacobs Bond), Madame Heintemann, contralto; (a) Legende (Wienjowski), (b) Romance (H. J. Stewart), Miss Alice Mullane; (a) Duet from Madam Butterfly (Puccini), Madame S. P. Marrai, soprano, and Madame Paula Dohmann, mezzo soprano; (a) Concerto No. 23 in G major (Viotti), (b) Pasquinade (Tirindelli), Miss Amelia Maytorena; (a) Un bel di vedremo, from Madam Butterfly (Puccini), (b) The Maid and the Butterfly, Miss Eda Martin, soprano; (a) Concerto No. 7 (Chas. de Berliot), (b) Liebesfreud (Fritz Kreisler), Miss Helen Purcell. Miss Mabel Sherwood at the piano.

The recital will take place at Sorosis Club Hall on Thursday evening, November 6th.



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FRANK LA FORGE AS COMPOSER AND PIANIST.

It is so rarely that an assisting artist to a soloist upon a concert program receives personal attention and is hailed as a valuable feature of the event that we may say that Frank La Forge is really unique in this respect. We do not know of any pianist-accompanist who visits San Francisco, who is honored with such an enthusiastic reception as greets La Forge whenever he appears here. It does not make any difference how great the artist may be with whom Mr. La Forge is associated, the extent of this enthusiasm is always the same. There are many reasons why the public has taken such a fancy to this excellent exponent of pianistic art. As an accompanist, he has no equal on the concert stage as far as we can tell from the various events that take place in this city. He not only understands the art of accompaniment thoroughly and is successful in bringing out the finest points of the soloist's art, but he memorizes all his accompaniments and by doing so he practically places himself upon an even footing with the soloist who also memorizes his or her music. It is this remarkable gift of memory coupled with a naturally artistic genius that places Mr. La Forge above all other accompanists who are not equally certain of their work. Mr. La Forge inspires a confidence in his listeners which seems to convince them that he is absolute master of the situation. The writer can never forget an interesting incident that happened when Madame Gaski sang "Palo Alto" at Stanford University several years ago. Among the request numbers sent to the Diva behind the stage was the Liebestod aria from Tristan. As it happened this work was not in Gaski's programs of that season and consequently had not been rehearsed, hence the great dramatic soprano was afraid that her accompanist might not be certain of the music and accordingly she said that La Forge assured her that he was perfectly sure of his accompaniment the Diva did not sing the request number. After the concert the writer heard Mr. La Forge tell Gaski that he wanted her to be convinced of his ability to play the Liebestod accompaniment, and he forthwith sat down at the piano and played the entire work through while the Diva hummed the aria. He made no mistake and he had not, he had the accompaniment for a year or two. We shall never forget this wonderful exhibition of an unusual memory.

But the art of accompaniment and the virtuosity as pianist are not the only advantages of Mr. La Forge's artistry. He is also a most successful composer, and we do not hesitate to state as a song writer he has no superior and even no equal as far as the fertility and wealth of mind is concerned. He composes many truly valuable works than any modern composer we know of. And all of them seem to possess an originality of conception which make them absolutely individual, and in these days when originality of compositions becomes so rare that one considers it a matter-of-fact condition that must be suffered, the works of Mr. La Forge stand out prominently among all. This is Mr. La Forge's sixth visit to San Francisco and every time we like him better. He has played himself so firmly into the affections of the public that we are sure there are hundreds of music lovers in this city, and thousands on the Pacific Coast who would like to hear him in his own concerts with an assistant of such great talents as Gutia Casini. He has accompanied such consummate artists as Gaski Sembrich and others, whose singing has been accompanied with brilliant success. The list of his compositions is exceedingly long and is known so well to our readers that a complete reproduction of it is not necessary at this time. Mr. La Forge's songs may be obtained at any music store and we hardly need add that all our prominent teachers select them for their students. On the "Aida" programs we find the following La Forge compositions: "Rosebud," "Excuse My Fancy" (this had to be sung three times last Sunday), "Befuddled," "Crucifix and Retreat" and an arrangement of Strauss's Tales from the Vienna Woods.

While formerly Mr. La Forge's compositions were restricted to vocal art, he is now coming more and more to the front with piano compositions. During the present engagement Mr. La Forge is playing the following piano works of his own: Improvisation, Rosebud, Gavotte and Valse de Concert, there is another piano composition of his not on the program but equally worthy of attention, namely, Gavotte and Musette. These compositions are all exceedingly grateful, melodious and technically well arranged. They must be regarded as exceedingly valuable additions to piano literature. We have above referred to the popularity of La Forge and Casini appearing in concerts on the Coast. This suggestion need not result in merely an experiment, for the success of these artists is assured as they gave concerts in Paris, London, Berlin and Rotterdam, Germany, during the last summer with unusual success arousing the enthusiasm of press and public. The Pacific Coast Reviewer believes that concerts by these two artists will be extraordinarily successful.

FRANK CARROLL GIFFEN VOCAL RECITAL.

The second of a series of three concerts arranged by Miss Beatrice Clifford, under auspices of the Alameda County Music Teachers Association, will be given at 20th Century Club Hall, Berkeley, Derby street, near College avenue, on Thursday evening, November 6th. The program will be an unusually educational and instructive one containing exclusively classic songs of the Italian, French and German school. Mr. Giffen is exceptionally well equipped to render the classics in a manner representative of the seriousness of the construction. He is an artist with high ideals, and never appears in public unless he express his artistic convictions in a manner to comply with fixed principles. The program selected for this occasion will begin with a group of old Italian and French songs written in the 17th and 18th centuries and composed by Scarlatti, Gluck, Gretry and L'Albani. The rest of the program consists of The Harper's Songs by Schubert,

which are very rarely heard now-a-days, selections from The Miller's Songs by Schubert and the famous song cycle "Peet's Love" by Schumann. As will be seen the standard of the event is very high.

THE BEATRICE CLIFFORD CONCERTS.

The first of a series of three concerts to be given by Miss Beatrice Clifford, pianist, under the auspices of the Alameda County Music Teachers Association, was given at 20th Century Club Hall, Berkeley, on Thursday evening, October 9th. An exceedingly artistic program was presented by Mrs. Clifford, pianist. Mrs. Cecil Martz, soprano, and Herbert Riley, cello. Every one of these artists revealed that musicianship and artistry which the rendition of a dignified musical program always demands. Miss Clifford is one of the most successful pianists in the Bay cities and thanks to her fluency of technique and intelligence of execution, she has established for herself a reputation as a conscientious performer and a fine teacher. Mrs. Martz has been one of the leading vocalists of this part of the State for some time and with every public or private appearance she adds to her laurels by reason of her splendid vocal execution and charm of voice. Herbert Riley has acquired an exceedingly fine name as a cello virtuoso and his appearance on any program is always looked forward to with great pleasure. The complete list of compositions rendered on this occasion was: "Peet's Love," Gavotte and Variations by J. P. Rameau (Ed. Leschetizky), Miss Beatrice Clifford; Sonata for Piano and Violoncello, op. 5, No. 1 (Beethoven), Miss Beatrice Clifford; Herbert Riley; (a) Die Nacht (Strauss), (b) Der Gärtner (Wolf), (c) Two Gypsy Songs (Dvorak), (d) Schwanenlied (Hartmann), (e) Where the Bee Sucks (Sullivan), (f) "The Bird" (Mozart), (g) The Dark Night (Grove), (h) Watery West (Parker), (i) Cecil Martz at the piano, John Manning; (a) Canon, (b) Etude Romantique (Clifford), (c) Octave Etude (Moszkowski), Miss Beatrice Clifford; (a) Gavotte (Schleemuller), (b) Adagio (Boccherini), (c) Elfentanz (Popper), Mr. Herbert Riley; Dich Teure Halle (Wagner), Mrs. Cecil Mark.

NEXT WEEK'S OPERA REPERTOIRE.

As the season of grand opera at the Tivoli Opera House advances greater and greater becomes the interest of the musical public in being thoroughly aware that there is a wonderful collection of operatic entertainments. The third week will be brought to a conclusion with the matinee to-day and performance to-morrow night of Leoncavallo's latest opera, "Zingari," with Melis, Chiodo, Montasanto and Brill in the cast and the faultless production of "La Boheme" to-night, in which Lotka has scored so brilliantly. The fourth week will be inaugurated Monday with "Rigoletto," which will be repeated at the Thursday matinee and Saturday night, with a cast including Simzis, Antuia, Botta, Modesti and Seson. On Tuesday and Sunday nights "Zingari" will be repeated, with the same cast as before and Wednesday night "La Boheme" will be sung again. Thursday night and at the Saturday matinee "Thais" will be given for the first time this season, with Carmen Melis in the titular role. Montasanto will sing Athanael and a splendid production of Massenet's opera will undoubtedly be given. On Friday night "Aida," with the same big cast and ensemble which created such a sensation on the opening night of the season, will be revived. The orchestra, under the magnetic leadership of Ruggero Leoncavallo and Nini Belucci, is one of the features of the grand operatic season and is made up of the best instrumentalists obtainable, while the chorus is superior in every respect to any that has ever been brought to San Francisco by a traveling organization.

KATHRYN KIDDER AT THE ORPHEUM.

Miss Kathryn Kidder, the distinguished American actress, will head the Orpheum bill next week in a one-act play entitled "The Washerwoman Duchess" in which she will impersonate "Madame des Genes" the role she made famous. It was through Miss Kidder that Victorien Sardou's play "Madame Sans Gene" was first brought to America. She purchased it before the great Rejane produced it in Paris and was the first to present it in the English language. In "The Washerwoman Duchess" is presented a complete play and not a series of scenes. The great historical figures of Napoleon and his favorite, Madame de Malibon, and the domestic and marchioness, who became a Duchess are presented in a thrilling and human story dealing with the domestic life of these famous people. The production of "The Washerwoman Duchess" and its grateful recognition has again justified Miss Kidder's faith that the American public always appreciate what is really good. Loyal applause for these artists and their ensemble. Miss Kidder has emphasized in this little play the value of supporting actors and has given it a fine production.

James J. Morton, fittingly described as a "Fellow of Infinite Jest" and without a peer among monologists will amuse with his original humor and quaint mannerisms. He examines merriment in his every word and action and causes roars of laughter with his helter skelter rush of words. The band leader, "Candy" and the comedienne, Chinese all of whom were born in this city have obeyed the call of vaudeville and will appear as exponents of harmony and fun in an act in which they found great favor in the East. They sing in Chinese and in English and their humor is naturally on original lines. They wear both Chinese and American costumes and win applause for their originality and fine ensemble. The Three Ellisons will present a musical setting of Longfellow's immortal poem "The Village Blacksmith" to which they have given a picturesque and unique scene which depicts the village smithy and its accessories. The Three Ellisons enact the blacksmith and his assistants and from anvils, shoes, bells and various other specially contrived instruments produce the most delightful music.

CORT THEATRE.

The "Anna Held all star variety jubilee," which touring the principal cities of the United States and Canada, and which will come to the Cort Theatre Sunday for one week only, with a special Matinee on Friday, except Friday, carries the new standard of ref. vaudeville into new and brighter heights. The not sheer beauty is sustained by the famous Parisian American herself—beauty of face, form and act and beauty of adornment, of singing and of dainty mien. To establish values even in the interminable quest of relative beauty, Miss Held is surrounded by a group of young women selected with a first appreciation of their physical and artistic excellence. The ingenue of the greatest modistes of Paris was challenged in assembling Miss Held's wardrobe, and she comes out of the city of "Delectable Vanity" the most wonderful attired woman of the decade.

SHORT ITEMS OF INTEREST.

Joseph Beringer and Otto Rahnitz, together with the members of the Beringer Musical Club—Miss Irene Martini, Miss Zenka Buben and Mrs. Henry J. Wiman—have been engaged to give a concert in Sonoma City, Saturday evening, November 1st. An interesting program of vocal and instrumental numbers has been prepared and the people of Sonoma will be given a musical treat. The program will be given under the direction of Prof. and Mme. Joseph Beringer.

Mary Pasmore, violinist, and George Stewart, pianist, two members of the faculty of the Pasmore Conservatory, will appear in a Sonata Recital under the auspices of the conservatory at Sequoia Club Hall on Tuesday morning, November 4th, at 10 o'clock. Admission will be by invitation only, and the program will include the Brahms Sonata in A major, the Mozart Sonata in G major and the Richard Strauss Sonata in E flat major. This is an exceedingly valuable program which will be presented by two of the most prominent artists.

One of the most important musical functions to be given next week will be a Benefit Musicales in aid of the Refuge for Girls, at Sequoia Club Hall, on Wednesday evening, November 5th. The participants will include such prominent artists as the Vogt Ensemble, Miss Helen Colburn Heath, soprano, Mrs. William Ritter, pianist, Hother Wismer, violinist, and Mollie Pratt and Benj. S. Moore, accompanists. The names of the artists who will be at the time of going to the names had not yet been ascertained. Tickets for this worthy event will be for sale at Sherman, Clark and Co.'s and, on the evening of the concert, at the hall 50 cents each. The program will be carefully selected and undoubtedly will worth hearing.

Carl E. Anderson, the successful tenor soloist, has been engaged to sing with the Orpheum Club of Oakland at its twenty-first anniversary concert, which will take place in the Liberty Theatre, Tuesday evening, November 4th. Special efforts have been made to make this event a gala occasion, and Mr. Anderson has been asked to sing on the strength of his former affiliation with the organization and as a token of pride in success since his resumption of professional duties.

ELLEN BEACH YAW TO SING AT ORPHEUM.

The management of the Orpheum makes an announcement this week which should prove of considerable interest to the public. This announcement states that Ellen Beach Yaw, the famous California prima donna soprano and concert artist, will appear at that favorite theatre, beginning with Sunday afternoon, November 16th. She possesses a beautiful soprano voice of wonderful range and exceedingly mellow quality and sings with splendid taste and artistry. The purpose of the Orpheum management to present this artist is well shown in every phase of its vast array of artists is surely exemplified in the engagement of Ellen Beach Yaw.

Miss Louisa Ronstadt, mezzo soprano, a very skillful pupil of Madame M. Trombini, sang several solos at the recent celebration arranged by prominent German citizens in commemoration of the German national holiday. The event took place at the Germania House on the evening of October 18th and Miss Ronstadt made an excellent impression by reason of her beautiful voice as well as her artistic taste in interpretation.

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The next Holiday Number of the Pacific Coast Musical Review, which will be the third Exposition Number, will be published on Saturday, December 20th. It will be artistically illustrated and will contain an exceptionally interesting series of articles. All regular annual advertisers (none other) are entitled to special write-ups, provided the material is furnished us in brief enumeration of facts. All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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It is not, of course, a simple matter to say that Zimran's art is "realistic" and that Pagan is for the sake of "idealism" and "fantasy." The masterpiece that compares are also the two. Besides its complex, its imagination, its fantasy, Pagan is as far as the art, and the imagination, concerned. If one is restricted to draw a distinction between the two works, it could be said that Pagan is one of the two types of dramas Pagan is more concerned with the characters and the action, while Zimran is interpreted by the various types of restrictions brought out with greater realism for the case with Zimran. While Pagan is a work of an extremely "narrow" dramatic type, Zimran is a work of an extremely "broad" dramatic type. The main phases of it occurring only at the end of the work. They are really restricted to the few characters who work. One of these and the other is the most impressive, is at the close of the drama, and represents one of the most thrilling dramas ever listened to and the other begins at the middle.

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Matinee today at 2 o'clock sharp. "THAIS," with Wells, Montanaro and Ferrier; to-night, "RIGOLETTO," with Shmiz, Antlin, Botin, Modest and Seeman; Sunday, Double BILL, or "LA VILLOSA RITA," with Shmiz, Antlin, Botin, Modest and Seeman; Monday, "MADAMA BUTTERFLY," with Shmiz, Antlin, Botin, Modest and Seeman; Tuesday, "RIGOLETTO," with Shmiz, Antlin, Botin, Modest and Seeman; Wednesday, "LA VILLOSA RITA," with Wells, Antlin, Botin, Montanaro and Ferrier. Prices: \$2 to 50c. Boxes, seating \$8, \$20.

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ALFRED METZGER EDITOR

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HAROLD BAUER ENTRALLS LARGE AUDIENCE.

Harold Bauer gave the first of a series of three piano recitals at Scottish Rite Auditorium last Sunday afternoon before a larger audience than he ever appeared here on his opening concert. This goes to show that he has created for himself a following that is always ready to do him that homage which his unquestionable pre-eminence in certain phases of pianistic art entitles him to. Mr. Bauer is the only pianist, as far as we know, who has never made concessions to so-called popular requirements. He has always kept his programs within the narrow limit of severe classicism as it were, and has always presented himself as the student or scholar rather than the bravura specialist. For this reason he has gained the admiration of the sincere and serious disciples of the art who, stirred by genuine enthusiasm, visit the Bauer concerts with the conviction that they are being instructed rather than entertained.

It was such an audience that greeted Mr. Bauer last Sunday, and if this audience assembled with the idea that the afternoon would be musical in the strictest sense of this term, no one was disappointed. Manager Greenbaum, with an eye to novelty and uniqueness in announcing concerts, laid stress upon the "dance" character of the first Bauer program. Many music lovers, mistaking the term for something less dignified than other forms of compositions, commented somewhat on the fact that Bauer should select a "dance" program for his concerts. These people were divided into two classes. One class thought because it was "dance" music it did not fit properly into a series of classic recitals. The other half thought that a program exclusively devoted to dance compositions was not sufficiently versatile to please those seriously inclined. We cannot agree with either opinion thus expressed. In reply to the first contention we wish to say that every one of the "dance" numbers represented on the first Bauer program was classic in the strictest sense of the word, and in no way can it be claimed that one of these compositions was inferior to any other classic composition. To the second contention we desire to answer that it would be difficult to compile a program more versatile or containing more variety than the one played last Sunday. The Bach Suite, the Schumann Davidsbinder, the Beethoven Menuet, the Chopin Tarentelle, the Ravel Pavanne, the Granados Fandango, the Franck Danse Lente, the Chopin Polonaise, the Schubert Ländler, and the Brahms Hungarian Dance, all formed very table contrasts with one another. It might just as well be contended that a Sonata evening or a Chopin program was too monotonous. It is our opinion that the program given by Mr. Bauer was a gratifying innovation and something well worth listening to.

We have written frequently that, to our way of thinking, Mr. Bauer is the most satisfying pianist of any that come here. He is not a specialist of any one particular phase of pianistic art, but he is equally authoritative and pleasing in any work that he may interpret. His exquisite repose, his absolute certainty in technic and phrasing, his dignity of bearing and his seriousness of purpose are all contained in his work and combine to make him a virtuoso who is entitled to the deepest respect and whose presence in any community should be a signal for monster audiences of pupils to assemble.

ALFRED METZGER.

GREAT SCHUMANN-HEINK SINGS TOMORROW

For the past dozen or so years this paper has been singing the well deserved praises of that superb contralto, Mme. Ernestine Schumann-Heink, until there is nothing left to say but that she is as great as ever, that her voice is still the most attractive and charming of any contralto voice in the world and that her consummate artistry still remains above criticism. A Schumann-Heink concert is a genuine musical feast to the lover of tone and melody and a course in vocal lessons to any student for when Schumann-Heink does a thing, you can feel that it is done right. This glorious artist and woman will give her first recital at the Cort Theatre this Sunday afternoon, November 9, with the following program, the assisting artists being a young American violinist who has won her laurels as soloist with the Boston Symphony Orchestra and Mrs. Katharine Hoffman, one of the few really great accompanists. Recitative and Aria "Sextus".....W. A. Mozart
(a) Die Ehre Gottes (The Glory of God) L. von Beethoven

ing miles to hear. The complete offering is as follows:
(a) Aria from "Mitrane".....Kossal
(b) My Heart Ever Faithful.....J. S. Bach
(c) Sonata for Violin E minor.....J. S. Bach
(d) Song Cycle "Frauenliebe und Leben" (Women's Love and Life).....K. Schumann
(e) Violin Solos.....L. Schumann
(f) Prelude "Le Deluge".....Saint-Saens
(g) Treislied.....Wagner-Wilhelmj
(h) Spanish Dance No. 8.....Sarasate
(i) The Nile.....X. Leroux
(j) My Heart Ever Faithful.....Chas. F. Edson
(k) Down in the Forest.....Landon Ronald
(l) His Lullaby (by request).....C. J. Bond
(m) The Kerry Dance (by request).....J. L. Malloy

The tickets are on sale at both Sherman Clay & Co.'s and Kohler & Chase's.

Next Friday afternoon, Mme. Schumann-Heink will sing in Oakland at Ye Liberty Playhouse at 3:15 and the program for the occasion will be as follows and the tickets will be ready at Ye Liberty box office on Monday morning.

(a) Erla Scene from the opera "Rheingold".....Wagner
(b) Waltraute Scene from the opera "Götterdämmerung".....Wagner
(c) Brangäne's Call from the opera "Tristan and Isolde".....Wagner
(d) Shepherd Boy's Song from the opera "Tannhäuser".....Wagner
(e) Sonata for Violin E minor.....J. S. Bach
(f) My Heart Ever Faithful.....J. S. Bach
(g) Die Ehre Gottes (The Glory of God).....Beethoven
(h) Von Tod und Leben.....Beethoven
(i) Bitten (Pleadings).....Beethoven
(j) Ich Liebe Dich.....Beethoven
(k) Violin Solos.....L. Schumann
(l) Treislied.....Wagner-Wilhelmj
(m) Spanish Dance No. 8.....Sarasate
(n) When the Roses Bloom.....L. Reichardt
(o) Down in the Forest.....Landon Ronald
(p) The Mother Sings.....Ed. Grieg
(q) Down in the Desert.....Gertrude Ross
(r) Good Morning Sue.....Leo Delibes

ECHOES FROM ALDA-LAForge-CASINI CONCERTS.

It is so seldom that a new concert singer of genuine merit visits the Pacific Coast that it would be unfair to permit such an opportunity to pass without giving more than one expression of opinion of such newcomer. Madame Frances Alda gave three recitals in San Francisco, one in Berkeley, one in Palo Alto and one in Fresno during her sojourn in Northern California. This was practically six concerts in eight days, which goes to show that there is a demand for new concert singers of unusual ability such as Madame Alda unquestionably is. We have not met one member of our musical cult who has not been genuinely delighted with Mme. Alda's work. Her voice proved exceptionally beautiful, evenly placed in all positions and as brilliant in the high notes as it is sonorous in the low register. Her programs were unusually interesting, well compiled and containing plenty of new works and songs never heard here before. These programs were interpreted with an intelligence which we have only become used to by a very few artists. It may well be said that Madame Alda fills at least one vacancy left by some of the concert artists who are withdrawing from public work. We sincerely trust that this splendid concert singer will become a regular visitor to the Pacific Coast, and that the musical public will make it possible for her to do so.

Frank La Forge, the brilliant composer-pianist, and Gutia Casini, the delightful cello virtuoso, proved two splendid attractions of the Alda concerts. We have already expressed our pleasure for the beautiful interpretations of these two rare artists, and can only say that their frequent visits to San Francisco and the Pacific Coast will always be expected with more than usual pleasure. Mr. La Forge's compositions represented on the Alda programmes were indeed enjoyable and representative of the highest class of musical literature. We have commented quite frequently upon their artistic value and also have printed the Alda programs so frequently that it would be only a repetition to again refer to them. Suffice it to say that Madame Alda, Frank La Forge and Gutia Casini have given us some of the very finest concerts we have ever enjoyed in San Francisco.

A. M.



MRS. A. L. MILLER
Formerly Miss Mary Cragginton, Pianist, Who Will Be Heard Here This Season

(a) Von Tod und Leben.....L. von Beethoven
(b) Bitten (Pleadings).....L. von Beethoven
(c) Ich Liebe Dich (I Love Thee).....L. von Beethoven
(d) Violin Solos.....L. Schumann
(e) Aria.....J. S. Bach
(f) Gavatina.....Caesar Ch
(g) Polonaise in D major.....Wieniawski

MISS FLETCHER
(a) Du bist die Ruh (Thou art Peace).....Franz Schubert
(b) Haidenroslein (Hedge Rose).....Franz Schubert
(c) Der Wanderer (The Wanderer).....Franz Schubert
(d) Mondnacht (A Moonlight Night).....Franz Schubert
(e) Therese.....J. Brahms
(f) Ständchen (Serenade).....J. Brahms
(g) Wald-insamkeit (Solitude in the Woods).....Max Reger
(h) Ariette der Irmentraut aus "Waffenschmidt".....Lortzing
(i) Dawn in the Desert.....Gertrude Ross
(j) The Mother Sings.....Ed. Grieg
(k) When the Roses Bloom.....L. Reichardt
(l) Good Morning Sue.....Leo Delibes
(m) The Kerry Dance.....J. L. Malloy

The second and last concert will be given just a week later, viz., Sunday afternoon, November 16 and were there nothing else on the program but the exquisite Schumann Song Cycle, the concert would be worth com-

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THEATRE FRANCAIS.

The first performance of the "Theatre Francais" will be given at Scottish Rite Auditorium next Thursday night, November 13 at 8:15. The company has been rehearsing now for many weeks under the director, M. Andre Ferrier and the performance will be a most finished and well mounted one for the management is sparing no expense or efforts to establish a French company in this city on a permanent basis. The literature of the French stage is replete with masterpieces of comedy, romance and tragedy and the play selected for this first performance is one that has won its place in the standard repertoire of the Comedie Francais. It is a comedy in four acts by Jules Sandeau entitled "Mlle. de la Seigliere" and is one of the best examples of French sentimental comedy of the very highest order.

The story tells of a plot formed by the Marquis de la Seigliere and the Baroness de Vaubert to fraudulently acquire the estates of Bernard Stamply, a young officer who was reported to have been killed in Russia. The Baroness desires her son to marry Mlle. de la Seigliere and of course wants the bride to have a large "dowry." Stamply returns and in fighting the plot meets the daughter of the Marquis and himself falls violently in love with her and on learning of her betrothal to young de Vaubert wants to give up the fight for the estate and again serve his country in a foreign land. His old attorney, however, circumvents his plan and finally he marries the beautiful Mlle. de la Seigliere and of course the fortune stays in the family.

Mme. Ferrier-Gustin will be seen in the title role and M. Ferrier will be the Baroness de Stamply. So other characters will be sustained by Mme. Mariel and Mlle. de Villers, Gassion, Gilles, Parys and Lechten. Tickets may be secured at Sherman Clay & Co.'s where mail orders should be addressed to Will. L. Greenbaum. The



THOS. V. CATOR, JR.

The Talented Pianist-Composer Who Has Landed in San Francisco

second performance will be given early in December and will consist of the double bill "L'Eté de la Saint-Martin," a comedy by Meilhac and Halevy and the opera-comique "Marriage by Lantern" by Offenbach with a complete grand opera orchestra under the direction of M. Emilio Puyans.

KOHLER & CHASE MUSIC MATINEE.

An exceptionally interesting and instructive program was presented at the regular weekly Matinee of Music which took place in Kohler & Chase Hall last Saturday afternoon, November 1st. The soloist on that occasion was Miss Louise Ronstadt, contralto, a pupil of Madame M. Tromboni. Miss Ronstadt has been singing with brilliant success before prominent music clubs and at various important private music functions, but last Saturday afternoon she made her first public debut. She made an excellent impression by reason of her rich, resonant voice and her decidedly intelligent mode of phrasing. She gives promise of becoming an excellent artist. Miss Ronstadt sang a vocal cycle by Von Freilitz entitled "Schon Grö-tien" (Fair Jessie), and presented it in an exceedingly musically manner. The instrumental section of the program was mainly devoted to the classic dance works, among which two compositions by Chaminade were especially interesting as rendered on the Knabe Player Piano. There were also two organ compositions interpreted on the pipe organ. The entire program was greatly enjoyed by a large audience which frequently applauded enthusiastically.

The soloist for the Kohler & Chase Matinee of Music which will take place this Saturday afternoon, November 8th, will be Mrs. H. C. Simpkins, who formerly resided in San Francisco, but who moved to Seattle recently where she established herself firmly in the good graces of that community. Mrs. Simpkins possesses a dramatic soprano's voice of much power and sings with an intensity of dramatic temperament and an intellectuality of comprehension which make her a very desirable concert artist. On this occasion she will sing "Because I Love You, Dear," by Hawley Spring, by Hilda and Elsa's Dream, from Bohemian. There will be the usual interesting instrumental selections rendered on the Knabe & Bach Player Piano and on the Pipe Organ.

Capetan A. L. Miller has retired from the Army and is now located at Marysville, Cal. This brings Mrs. Miller who was Mary Carrington, daughter of Mme. Carrington Lewis, again into the musical life of the city. She has already begun her musical activities, is a member of the Music Section of the Marysville Art Club and has given several recitals this spring with

marked success in the northern part of the State, including Sacramento, where she has since been invited to join the Tuesday Club as an active member. Mrs. Miller formerly played in England with great success and repeated that success in San Francisco before her marriage. After her first appearance here a prominent local critic wrote: "It is no exaggeration to say that Miss Mary Carrington gave the most satisfactory and impressive piano recitation that has been heard here outside of the world-known professionals." * * * It is an exquisite pleasure to listen to her." We may expect to hear Mrs. Miller in San Francisco during the present season. It will be recalled that Mrs. Miller acquired her skill and artistic training under Emyln Lewys at the Virgil Piano School in London.

THE GRIENAUER-FREULER RECITAL.

The second of a series of three cello recitals arranged by Karl Grienerauer was given at Kohler & Chase Hall last Sunday afternoon in the presence of several hundred music lovers. The soloist of the occasion was Miss Clara Freuler, soprano, who is quite frequently heard in public and whose smooth and true voice is used with considerable force and musical intensity. Miss Freuler is particularly successful in the more dramatic style of musical literature and the songs by Debussy, Brahms, Mendelssohn, Schubert and Wolff were interpreted by her in a manner that won her the applause of her listeners. Of special interest were a group of songs by California composers which included "Sing Ye Birds" by Maxwell Lullaby by Gertrude Ross and "To Thy Heart," "In Absence" and "All's Well, 'tis Spring" by Mira Strauss Jacobs. All of these compositions are very valuable additions to vocal literature and are worthy to be represented upon any serious concert program. It is gratifying to note that California composers are beginning to be satisfactorily recognized.

Karl Grienerauer, the well known cello virtuoso, scored another one of his artistic triumphs with his audience. As usual he displayed his truly wonderful technic which does not seem to realize the existence of obstacles or difficulties and as a splendid proof for this contention may be cited Mr. Grienerauer's own composition "Study on Natural Harmonics" which is one of the most intricate and complicated technical writings for the cello in existence. This performance was the first one in public

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and Mr. Grienerauer played the compositions from manuscript. Other works excellently interpreted by Mr. Grienerauer were: Sonata Op. 92 in three movements by Rheinberger, Cantabile by Cesar Cui and Slavonian Caprice by Delsart. The accompanists were Mesdames Grienerauer and Parker. Mrs. Jacobs accompanied her compositions.

ALCAZAR THEATRE.

That nothing is too good for the Alcazar finds demonstration in the announcement that "Madame X" is to be given its first popular price presentation in that theatre next Monday evening and throughout the week, with Evelyn Vaughan and Bert Lytell leading the cast. No more remarkable work than this has been launched during the last twenty years. Written by the brilliant French dramatist, Alexander Bisson, it has been translated into almost every civilized language and interpreted with unqualified success wherever fine drama is appreciated. When it toured the United States, under Henry W. Savage's direction, the profits reaped from it were enormous, no playhouse being capacious enough to accommodate the throngs that sought to witness it. Therefore the enterprise of the Alcazar management in paying an almost prohibitive royalty for the use of this worthy offering is not likely to be inadequately rewarded, for every local student of current dramatic literature will be sure to witness the play about which nothing but eulogy has been published.

ADOLPH WILHARTITZ BACK HOME AGAIN.

AMERICAN GUILD OF ORGANISTS' PLANS.

The Dean of Los Angeles Musicians Returns After Nearly Two Months' Absence in European Centers and Summer Resorts.

Adolph Wilhartitz, the well known Los Angeles pianist and teacher, musical director and club president, and possessor of many other titles, including that of a real old fellow and perpetual youth exponent, has returned and is being interviewed in the daily papers. Knowing Mr. Wilhartitz's aversion to publicity, no matter how well deserved this may be, we take chances at earning his displeasure by quoting the following from the Los Angeles Times of September 15:

"To visit Europe even once in forty years is the desire of many; to do it at 77, in the fullness of physical and mental vigor, is unusual. But since the love and practice of music has long been recognized as the best elixir of youth and the surest road to the land of life's beautiful Indian summer, it is natural that Adolph Wilhartitz should have successfully accomplished the pilgrimage to the land of his fathers. He returned to his Majestic hotel studio a few days ago, with the same optimistic smile he has always had.

"The purpose of his European trip was not, as some of his friends have said, for communing again with the people and things of his childhood, because the veteran musician left Prague in his very early youth, and the talent capital has little association for him, even in memory. Following the dictates of the celebrated ether, Adolph Wilhartitz went to Europe to refresh his mind with new visions and to learn the newest methods and ethics of his vocation. Wilhartitz is a Bohemian birth and sixty years ago was a piano prodigy who successfully toured Southern Europe. For our benefit, no doubt, his father, a wealthy land owner in Bohemia, backed the government and spoke in public too often and too strenuously.

"When Wilhartitz found it advisable to emigrate to the United States, where his son won an enviable record in the Union army in the war of the rebellion. Since then the dashing warrior has devoted his time to the gentler art of music as opera director and educator. In St. Louis he remained a quarter of a century, and twenty-seven years ago came to Los Angeles, where he has since resided. For these many years he has been recognized as one of the forces for musical uplift in our city.

"Twenty-five years ago he directed the first philharmonic concert under extraordinary difficulties and in spite, in my connection of early programmes, a yellowed life card decorated with squares and daisies as the best typography of the time required, setting forth activities where a musician had to be bribed to play to missing saxophone in a pick-up orchestra. That Bohemian by birth, he has remained a youthful bohemian by choice is well established by the fact that Wilhartitz was the first president of the Gamut Club. In his recent European trip he visited Prague, Vienna, Berlin, Munich and smaller cities, where the piano prodigy sixty years ago was the recipient of many courtesies.

"He met many of the foremost educators in pianoforte, ascertained their views, methods and practices, and turned, so he says, many new features of modern pianoforte which often considered secondary were proved to him of prime importance. "I was a tireless booster," he said with a gentle smile. "The people over there were almost tireless with their constant inquiries about Los Angeles and its musical achievements, and I had to entertain many with tales they probably believed exaggerated." While Prof. Wilhartitz visited Vienna, Berlin and Munich during the summer, when musical activities are at a low ebb, he was impressed with the different musical and dramatic production, especially in Vienna. This unfavorable impression, especially in Vienna, much modified by listening to excellent recitals in Munich.

"What struck him as remarkable was the fellowship of artists in these centers, where painters, musicians and writers do not seem to find it necessary to form associations or societies but work together without friction and create efficiency and civic advancement of the best kind. "This is probably due to the fact that artists remain located in one place, that their standing is known and recognized, their motives well understood and followed without question. We have not yet reached this condition," added the veteran optimist, "but it will surely come some day."

BACHAUS A FOE TO CHANGE.

Wilhelm Bachaus, who soon comes to America for his second tour of this country, is an inveterate reader as well as a pianist of note. Bachaus is particularly fond of visiting the great public libraries in the cities he visits. When in America last time he devoted several days to the Congressional Library in Washington, and it is safe to prophesy that many of his hours of leisure while in New York will be devoted to browsing around the imposing building at Forty-second Street and Fifth Avenue.

The great Viennese court library in the Austrian capital is one of the pianist's special favorites. Here are stored a large number of priceless compositions, including the original Beethoven manuscript. Bachaus has given much time and attention to Beethoveniana and has called attention to various changes, which modern writers have made in many of the compositions when in Beethoven's hand, while he never fails to play the music of the great composer as originally written. The subject is one on which Bachaus is especially rabid; he insists that beauty and power are sacrificed in any deviation whatsoever from the composer's original intention. Bachaus has a deep veneration for all dead composers, Beethoven and Schubert being the dearest. Each year he visits Heiligenstadt, a village near Vienna, where these two great composers are buried. Bachaus comes to America early in November and will remain until the close of the season.

Letter to Members From the Dean of the Northern Chapter—Dr. H. J. Stewart.

With the close of the vacation season we enter upon a period of renewed activity. Already your Executive Committee has outlined plans for the work of the Chapter during the season of 1913-1914. These plans include a new series of Sunday afternoon organ recitals, following those so successfully inaugurated before the summer vacation. We hope to institute regular monthly meetings of the Chapter.

At these meetings matters of general interest will be discussed and musical selections given. Arrangements are also being made for holding the annual examination for the Fellowship and Associateship diplomas. This examination will be held about the end of May, 1914. Full particulars of the requirements have been issued by the Board of Examiners and copies of the regulations can be obtained on application to our Secretary. It is hoped that at the next examination a large number of candidates will present themselves.

Those who contemplate entering will be afforded every assistance and information by the officers of the Chapter. At the last examination three candidates entered, and of these two were successful in gaining the Fellowship, the other the Associateship diploma. This is an excellent showing for a Chapter so recently established, but our jurisdiction covers so large an area that we may reasonably expect a far greater number of entries when the advantages of the diploma system are more generally understood. The opening meeting of the season has been arranged to take place at the end of Club Hall, 1725 Washington Street, San Francisco, on Friday evening, October 3.

At this meeting a musical program of unusual interest will be presented. Through the kindness of Messrs. Sherman, Clay & Co., members of the Chapter and their friends will have the opportunity of hearing one of the beautiful reed organs manufactured by the celebrated firm of Schiedmayer, of Stuttgart. These instruments, although used extensively in Europe, are comparatively new in this country. In combination with the piano they develop an almost endless variety of beautiful effects. Music for this recital has been specially imported and the selections will include original compositions for piano and reed organ by Saint-Saens, Widor, Guilmant, Salome and others.

This is an open meeting, to which members of the Chapter are privileged to invite their friends. Guest cards are now ready and can be obtained on application to the Secretary. There is no limit to the number of tickets issued to the members, in fact the only limit to our hospitality is the seating capacity of the hall. Come, then, and bring your musical friends to share the enjoyment of the programme which has been prepared. The officers of the Chapter are doing everything in their power for the success of this opening meeting, but we need the encouragement of your presence and your active participation in the work of the Guild.

H. J. STEWART, Mus. Doc., A. G. O.

THE MANSFELD CLUB RECITAL.

By DAVID H. WALKER.

The Mansfeld Club celebrated the works of Franz Liszt at an extremely enjoyable concert that was given in Century Club Hall, Wednesday evening, October 29, under the direction of Hugo Mansfeld. Every composition performed, with one noteworthy exception, had been composed by Liszt. Some changes were necessary in the program and one change illustrated the remarkable musical capacity of one of the performers, Miss Cecil Cowles, who was announced to play Liszt's Etude in F sharp, but substituted a waltz of extreme brilliancy which was performed with so much spirit and dash that it was almost the event of the evening. Miss Cowles is the composer of this waltz which is a concert piece of the first order. The very great ability of Miss Cowles as a composer has long been known to the musical people of San Francisco. Her thoroughly artistic temperament and her thorough command of the piano and her general musical knowledge and artistry have made her a marked figure among musicians. I have never heard her play more brilliantly than on this occasion. Miss Cowles also played the "Mephisto" waltz by Liszt.

The concert was opened by Miss Beatrice Fuller who played "Cantique d'Amour" in a finished and sympathetic style. Miss Alyce Dupas performed the "Lullaby" "Rhapsodie Honroire" No. 7 with excellent understanding and much technical skill. Miss Bernice Levy won much applause by her playing of Liszt's "Liebestraum" No. 3, which is deservedly one of the very popular compositions of the great master. This was done with sensitive feeling. Miss Constance McLean was on the program to play "Wond'rous and Enraptured" in E flat, but substituted for this a Liszt arrangement of the quartette from "Die Lorelei." The florid nature of the music was well represented by Miss Morgan's tuneful performance. Miss Stella Howell dealt very cleverly with "Rhapsodie Honroire" No. 11. Miss Howell has appeared before at Mansfeld Club concerts and is well remembered for her excellent work. She made the Rhapsodie sound very pleasing and successful.

Miss Lorraine Ewing was called upon unexpectedly to play, taking the place of Miss Edith Sellers. A ripple of interest was caused among the assembled musicians by an announcement made by Miss Fuller that Miss Sellers was on her wedding tour. Miss Ewing played Schubert's "Dedication." Her performance was strong and thoroughly finished and this was one of the very few of the admiration of all the listeners. Miss Esther Heide of many artists. Her two numbers were an "Anecdote" source" and "Pecher Carnival." In the last mentioned piece she outlasted all previous concert performances by her. It was filled with clever talking, splendid execution, broad and fine treatment. At the end of her performance cries of "bravo" were heard in the hall.

By invitation of the Club, Gerald Hoyt played one of the numbers from the "Soiree de Vienne"—Schubert's Liszt, and Liszt's Etude in A flat. This was Mr. Hoyt's first appearance and he was ably hampered by his nervousness. He has good technique and enough musical temperament to give him reason to expect recognition in due time. The audience was large, completely filling the seating capacity of the hall.

SHORT ITEMS OF INTEREST.

A series of three chamber-music concerts is announced to be given by Hother Wisner, violinist, Herbert Riley, cellist, and Mrs. Robert M. Hughes, pianist. The first will be held Tuesday evening, November 18th, at Sorosis Club Hall, when the program will consist of Trio in G major by Mozart, Sonata in D minor, Op. 42 by Max Rezer, given here for the first time for violin alone by Hother Wisner; Trio in D minor, Op. 63 by Schumann. The program of the second concert will include the Trio in C major, Op. 57 by Brahms, Cello sonata, Op. 9 by Richard Strauss and a Beethoven later. The dates for the succeeding concerts will be announced later. The characters of the programs and the reputation of the artists are such as to deserve the interest of all music lovers.

Miss Claire Ione White, soprano soloist of the Fourth Congressional Church, Oakland, made her debut in a song recital last Tuesday evening in the auditorium of the First Unitarian Church of Alameda. She was assisted by Miss Lucy Helen Priber, Violinist, and Miss Lulu Green, pianist. The event was given under the direction of Miss Helen Heath. Particulars about the event will be published in next week's issue of this paper.

A chamber music concert was given under the direction of Miss Carolyn Augusta Nash last Monday afternoon before the Channing Auxiliary in the parlors of the First Unitarian Church of San Francisco. The participants were: Miss Nash, pianist; Ralph Green, Wetmore, violin; August E. Wiehalk, viola; V. Villapando, cello; Walter Bell, contrabass, assisted by Mrs. Joseph Keenan, soprano. The program included the following numbers: Sonata for piano and violin in D minor (Brahms), Miss Nash and Mr. Wetmore; Songs—Cantzonetta (Elizabeth Oddone), Barcarolle (Renato Avenal, Sempre più bello (G. Lupatini), An Irish Love Song (Margaret R. Leach, Mrs. Keenan), Porellen Quintet for piano and strings (Schubert), Miss Nash, Mr. Wetmore, Mr. Wiehalk, Mr. Villapando and Mr. Bell.

Walter Anthony, formerly the brilliant music editor of the San Francisco Call, has accepted a very excellent position with the Panama-Pacific International Exposition Company. He has been added to the publicity department and will look after the publicity in foreign newspapers and periodicals.

Sherman, Clay & Co. have bought the stock of the Universal Music Company, carried by the Aeolian Company in San Francisco and Seattle. This stock consists of music rolls which can be used in any player piano and pianists who have been engaged to play for the Universal Music Company in New York. The stock will soon be removed to the Sherman, Clay & Co. Building which has recently been enlarged by adding two more floors.

The second programme under the direction of Miss Beatrice Clifford, pianist, was given in Twentieth Century Hall, Berkeley, last Thursday evening, November 6. Frank Carroll Gifford, being the assisting artist, and the programme included old Italian and French songs, "The Harper's Songs" (Schubert), "The Miller's Songs" (Schubert), "Diebstahl" (Schumann), Miss Clifford played a "Bereneuse" and "Valse," Op. 42 (Chopin). The third programme will take place December 4.

The Minnetta quartet will give a series of three chamber concerts on Monday mornings at 11 o'clock at the homes of Miss Mauritia Mintzer, Mrs. Frederick Tilmann and Mrs. William G. Irwin. The following dates will be observed: November 10th, November 24th and December 8th. These affairs will have the patronage of several well-known society people, and the first concert will consist of the following numbers: Quartet in B flat, Op. 15 (Mozart), Originale, in ancient style (Glazounoff), Quintet in A minor (Schumann), The patronesses are: Miss Lena Blendinger, Mrs. B. C. Thompson, Mrs. A. B. C. Dehmann, Mrs. William Irwin, Miss Hazel King, Mrs. Genevieve King, Mrs. Liebmann, Mrs. Louise Liebes, Mrs. Walter MacGavin, Mrs. Louise Mallard, Miss Mauritia Mintzer, Mrs. E. W. Newhall, Mrs. M. C. Stiles, Mrs. Stanley Stillman, Mrs. Frederick Tilmann, Miss Beatrice Vrooman.

During the concert given by Madame Frances Alda in Palo Alto the electric light's went out after Gurie Casini and Frank La Forge had begun the "Rococo Variations" by Tchaikowsky. The two artists continued to play until the end of the composition and received an ovation from the audience. The effect of this beautiful music being played accurately in the dark was indescribable, and so fast that the two virtuosos were able to finish in the dark, proving the wonderful power of their eyes over their minds. When the lights were extinguished the audience gasped, thinking the two artists would be compelled to stop, but the dismay was changed to a vast pleasure when they found that in La Forge and Casini they had to do with artists whom nothing, an embarrassment. In the last San Francisco concert the same quartet happened to have two artists before they finished "Airs Basquais" by Pachelbel. Here, as both artists finished the composition in the dark, the effect was even more pronounced. It was in fact, the best of the concert, and the two artists would have come back and the Swan by Saint-Saens as encore, in the dark.

SHORT ITEMS OF INTEREST.

Mrs. Nellie Widman Blow, the well known California contralto soloist, is the happy mother of a charming little daughter who has been named Elsa Vaughan Blow. The many friends of Mrs. Blow will no doubt be glad to hear that the skillful artist will resume her teaching on the fifteenth day of this month and will soon appear in several concerts. Her engagements will begin soon after the first of the year.

William Chamberlain, the energetic baritone soloist and vocal teacher of Berkeley, has again arranged a series of Young People's Concerts for the Berkeley school children. These concerts have been so successful in the past that their reintroduction has been thought advisable. There will be four concerts this season which will be fifty cents for the series, or 12½ cents each. Particulars will be announced later. Mr. Chamberlain has been so busy with his studio work that he has recently opened a San Francisco studio in the Kohler & Chase Building. He is one of the busiest teachers in the bay cities.

Edith Mote, formerly a pupil of Mrs. Anna von Meyerinck, and in the past few years a prominent professional vocal artist who appeared in all the principal cities of the United States in concert and vaudeville, will sail on October 21st to enter upon a trip around the world which will include engagements in Australia, New Zealand, Africa and Europe. Miss Mote possesses a splendid soprano voice which she uses with considerable artistic refinement.

Among the interesting concerts recently was the recital given by William Gwin, Jr., tenor, at the Ballroom of the St. Francis Hotel on Wednesday afternoon, October 1st. Redfern Mason, the music editor of the San Francisco Examiner, had this to say of Mr. Gwin and Achille Artigues, his accompanist and pianist: "Mr. Gwin has a delicate, though not robust talent; he has learned some of the best lessons that modern France can teach him, and he has not fallen into the fault of doing so at the sacrifice of his American self. Mr. Gwin's voice is a highly serviceable one and in one of the great capitals where the drawing room recital is a form of entertainment generally affected, he should make a palpable hit. For he is of the stuff that artists are made of." Particularly pleasing was Mr. Gwin's singing of Cesar Franck's song, *La Procession*, a devout and beautiful composition. Here the accompanist, Mr. Achille Artigues, and the singer conspired, if I may use the word, to realize that curious blending of the romantic and the mystical which is characteristic of Franck's works. To Mr. Artigues is due recognition as a masculine yet sensitive accompanist."

Miss Beatrice Sherwood, a pupil of Roscoe Warren Lucy, gave a very interesting program before the Vernon-Rock Ridge Club, at their club house, on College Avenue, a short time ago. She was received with a great deal of enthusiasm by the members of the club and her work as usual was delightful. This is the young girl who gave the half hour of music in the Greek Theatre several Sundays ago, and who held her audience spellbound by her remarkable playing.

The employees of Sherman, Clay & Co. held their fourth semi-annual outing on Sunday, October 19th, at Princeton-by-the-Sea. As these outings are largely attended, a most enjoyable time is expected. The arrangements were in the hands of the following committee: E. P. Mallatratt, Ben Scott, W. Forbes, Otto Rothlin, A. Dunkel, Ross Hillingworth and W. O'Connor.

The Sierra Quartet gave a concert for the Home Club, Oakland, on Thursday evening, October 24. The organization proved to be such an artistic success that it was given a genuine ovation at the close of the program. The Quartet will give a concert in Martinez on October 22d, the program of which will be published here later.

Henry L. Mason, President of Mason & Hamlin of Boston, manufacturers of the famous piano of this name, was in San Francisco early this month and was entertained by the Wm. E. Allen Co. Mr. Mason is not only an energetic and successful business man, but he is an excellent musician and critic, possessing splendid ideas regarding music in general as well as artists in particular. He published a little book entitled, "Opera Stories," which has seen several editions and which has found a ready sale throughout the United States by reason of its convenient form and its wealth of information. Mr. Mason is a very interesting raconteur. In regard to the exposition Mr. Mason said he hoped that the committee in charge of musical exhibits will reconsider its decision concerning compulsory competitive exhibits. He said that manufacturers of standard instruments would not compete for prizes and might refuse to exhibit entirely if this competitive feature is not eliminated.

Willmor McColl, assisted by Esther Hook Allen, contralto, gave an organ recital at the Pacific Conservatory of Music in San Jose which proved to be an unqualified success. The event took place on Monday evening, September 29th, and was attended by a large audience. The program was as follows: *Aria con variazioni* (Wesley), *Musette* on *Rondeau* (Rameau), *Adoration* of *Vox Angelica* (Dubois), *Magnificat* (Chaussmann), Mr. McColl; *Aria*—*But the Lord is a King of His Own*, from "St. Paul" (Wendelschohn), Mrs. Allen; *Festival Hymn* (Bartlett), Cantilene (Fryberger), Lily (Kraner), Mr. McColl; *Rondeau* (Sidney Homer), From the Land of the Sky (Blue Water Cadman), Mrs. Allen; *Vision* (Bibb), Melody (Lamartine), *Toccata* in D (Kindler), Mr. McColl. An successful recital was given by Dean Allen on October 20th, when Miss Nella Rogers was

During the early part of October, special musical services were held in all Temples of Worship of the Jewish congregations in honor of the holiday season. Among these services may be mentioned particularly those that took place at Temple Sherith Israel, corner of California and Webster Streets, under the direction of Cantor B. Liederman. Indeed the Cantor and the organist, Achille L. Artigues, were so successful in delighting their congregation that the Board of Directors expressed its thanks in the shape of a very acceptable check after the holiday series was concluded. Cantor Liederman, in addition to directing the music, sang the services as Cantor and his beautiful tenor voice was heard to great advantage. Achille L. Artigues played a number of organ solos and all the organ accompaniments and ensemble music in a manner highly artistic and musically. The soloists who contributed greatly to the general excellence of the services were: Helen Petre, soprano, Miss Roush, contralto, Miss E. Winsor, contralto, Clement Roland, bass and Oskar Lienan, tenor. The temple was crowded at every service.

An organ recital will be given under the auspices of the Northern California Chapter of the American Guild of Organists at the First Congregational Church (12th and Clay streets) Oakland tomorrow (Sunday) afternoon, November 9th. The recital will be given by Miss Virginie de Fremery, and the program will be as follows: *Toccata and Fugue* in D minor (Bach), *Gavotte* in F (Padre Martini), *Minnetto*, from the Third Symphony (Ch. Marie Widor), *Grand Piece Symphonique* (Cesar Frank), *Melodie* (Max Reger), *Oriental Sketch* (Arthur Bird), *Military March* in B Minor (Schubert).

The Pacific Coast Musical Review is in receipt of the September Notre Dame Quarterly, published by the Sisters of Notre Dame Convent in San Jose. As usual the publication is ably edited and contains a number of exceedingly interesting essays and reviews. Particularly interesting is the resume of the happenings at Notre Dame Convent which always include a series of events creditable to the students as well as to the faculty. The editors of Notre Dame Quarterly are to be congratulated on the neat and readable manner in which the publication is printed.



MISS BERKELEY HOWELL.
A SKILLFUL Young Pianist and Pupil of Hugo Maasfeldt

We are in receipt of greetings from Manager M. H. Hanson, who at the time of his writing was in London on his return trip to America. Mr. Hanson has engaged the famous pianist, Busoni; Willy Burmeister, the distinguished violinist; Madame von Rappe, the distinguished soprano; Arthur Alexander, a successful pianist, formerly of Los Angeles and Portland, and Frank King Clark, the well-known vocalist.

We are in receipt of a very handsome Catalogue issued by the Notre Dame Conservatory of Music last month. This neat little book is handsomely illustrated and gives a comprehensive idea of the plan of instruction prevalent at that excellent institution. The courses of study include Piano, Voice Culture, Violin and Harp, and in every instance these courses are divided into preparatory, intermediate, academic, collegiate and post-graduate courses. There is also an excellent course of Harmony. The Conservatory, by arrangement with L. E. Behymer of Los Angeles, was able to listen to a number of famous artists, much to the enjoyment and benefit of the many students.

CHRISTINE MILLER RETURNS FROM EUROPE.

The popular American contralto, Christine Miller, returned recently from Europe, where she has been traveling and resting for about five months. Miss Miller's season is heavily booked by her managers—Messrs. Hauman and Jones—and she will appear with most of the leading orchestras and clubs of the country. Prominent among these are the Boston Symphony Orchestra under Dr. Muck, in the Ellis Series of Concerts at Worcester, the Boston Handel and Haydn Society, the New York Oratorio Society, the St. Louis Apollo Club, the Cincinnati Orpheus Club, the Pittsburgh Art Club, the Syracuse Arts Club, and the Chicago Apollo Club.



Los Angeles, October 12, 1913.

The first series of the Philharmonic Course opened Thursday evening, October 9th, with Geraldine Farrar to a packed and enthusiastic house. Every seat was sold, even to standing room, and many disappointed faces were seen being turned away. Miss Farrar gave a splendid program consisting of German, French and English songs and her audience was very enthusiastic over her. One could have heard a pin drop while she was singing, and upon closure of each song the applause was like an immense clap of thunder. The audience was especially enthused over her interpretation of that beautiful aria from "Madame Butterfly," and were held spellbound while she was singing it. She immediately won her audience upon her first appearance, by her charming personality and she leaves behind her a lasting impression. We are all anxiously awaiting the time when she will return to us once more.

She endeared herself to us especially when she so readily and graciously responded to the encores, and what made a decided impression on us all was when she came out and gave us "The Sweetest Flower that Grows," playing her own accompaniment, she looked so sweet and natural.

In the German series, composed of Gluck, Beethoven, Handel and Mozart, Miss Farrar showed her voice to splendid advantage, especially in Mozart's "Alleluia." Her French songs were exquisite, especially Massenet's "Ouvre tes yeux bleus," which apparently is her favorite from the way she sang it and the intense feeling she put into it.

Miss Farrar was assisted by Alwin Schroeder, cellist, whose beautiful playing won generous applause from the audience, particularly when he played "Le Cygne" by Saint-Saens, which he did magnificently. The music-lovers of Los Angeles should be very grateful to Manager L. E. Behymer for arranging such splendid treats for them, as he has done in the Philharmonic Course, and I sincerely trust that they will show their appreciation by attending the rest of the series as they did last evening.

In Honor of Giuseppe Verdi.

The one hundredth anniversary of Verdi's birth was celebrated Sunday afternoon, October 12, 1913, by the People's Orchestra and the People's Chorus, at the Auditorium. It surely was very impressive, and every seat in that great house was sold, from the first seat in the orchestra to the last seat in the gallery. In this day of love and hypocrisy it is surely nice to see there are still those who love real music and all the beautiful things in life, and we certainly cannot give enough praise to the people who are directing this wonderful institution of the People's Orchestra and the People's Chorus. It is every music lover's duty to do his or her part in supporting this wonderful undertaking and we should all be grateful that we have the opportunity to hear such beautiful music as the People's Orchestra give us, led by that worthy music director, Edward Lebegott, who has done so much praise for the good and earnest work he has done. Surely Mr. Lebegott knows our appreciation and especially those of his fellow workers, as last Sunday they expressed their admiration of him by presenting him with a gold medal for the splendid work he has done.

Space will not allow me to go into details as much as I would like to, but I feel that I must say something about the splendid work Mr. Edison is doing and how the public appreciate his selection of the soloists, especially Mrs. L. J. Selby and Bertha Winslow Vaughn, the former having a magnificent contralto with splendid range which she uses with perfect ease in every respect. Her tones are rich and velvety and her high tones are exquisite. Bertha Winslow Vaughn is a splendid soprano, singing with perfect ease and taking her high notes without work. Mr. Edison is so much pleased with these two who have real music and all the beautiful things in life, and we certainly cannot give enough praise to the people who are directing this wonderful institution of the People's Orchestra and the People's Chorus. It is every music lover's duty to do his or her part in supporting this wonderful undertaking and we should all be grateful that we have the opportunity to hear such beautiful music as the People's Orchestra give us, led by that worthy music director, Edward Lebegott, who has done so much praise for the good and earnest work he has done. Surely Mr. Lebegott knows our appreciation and especially those of his fellow workers, as last Sunday they expressed their admiration of him by presenting him with a gold medal for the splendid work he has done.

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LAUTITIA PEM WASHINGTON.

The Mansfield Club held its regular meeting on Wednesday morning, October 16th, at 238 Ode Street. The following program was rendered: Corregio (Debussy), Danse Sacree (Debussy), Alyce Dupas, Gondolieri (Nevin), Buona Notte (Nevin), Bernice Levy, Canque D'Amour (Liszt), Esther Ujelle, Waltz, E minor (Chopin), Blue Danube Paraphrase (Schulz-Evler), Stella Howell.

For Sale Practically New Steinway
Baby Grand Piano. Reasonable. Address H. E., care Musical Review, Room 1009 Kohler & Chase Bldg.



By ELIZABETH WESTGATE

Oakland, November 3, 1913.

Madame Schumann-Heink, whose previous recitals in Oakland have always attracted the largest audiences gathered for any singer, is announced for the Liberty Playhouse on Friday afternoon, November 14th. The famous contralto will have with her as assisting artists, Miss Nina Fletcher, a violinist well-credited in Eastern cities, and, as on former visits, Mrs. Katharine Hoffman as accompanist. The Oakland program will include four excerpts from the Wagner operas—one each from Das Rheingold, Gotterdammerung, Tristan and Isolde and Tannhäuser. Songs by Bach, Beethoven, Debussy, and Reichardt (In the Time of Roses), Landon Ronald, and Los Angeles friend of Madame Schumann-Heink—Gertrude Ross.

The Berkeley Musical Association, that unflatteringly successful organization, presented Madame Alda to its very large audience of regular subscribers on last Tuesday evening. Assisting her were Gutta Casini, the violinist, and Frank La Forge, who appeared as soloist as well as accompanist. A noteworthy matter in connection with the concert was this: not a note of music was taken on the stage from the beginning to the end



WILHELM BACHAUS

The Eminent Piano Virtuoso Will Visit this Coast Next January

of the long program. Mr. La Forge, as always, has very accompaniment memorized, and Mr. Casini had not only his solos by memory, as, indeed, all soloists are expected to have, but the obligatos as well. And, unlike Mr. Gogorza, Madame Alda required no notes, the program was a delightful one; and not the least enjoyed were the two songs with obligati—the Panis Angelicus, that wonderfully devotional composition of Cesar Franck, and the more theatrical but none the less sincere Prayer from La Tosca. The songs by Sibelius, Schumannoff, Debussy and Hue were all of great interest and sung with refined art by the soprano. Mr. Casini has gained in breadth and resonance of tone since his last appearance here, and his solos were of a sort to compel admiration. Mr. La Forge's flawless accompaniments and his agreeably played solos added, if possible, to the esteem in which his artistry is held.

The Alameda County Music Teachers' Association held its monthly meeting at the Architecture Building of the University of California on last Wednesday evening, the 29th. Professor Charles Louis Seeger, head of the department of music at the University, gave a most interesting address upon "Public Institutions and Music." This was listened to with deep attention by the large audience of members. Following the address, Redfern Maston, music critic of the San Francisco Examiner, gave an informing lecture on Irish Folk-Songs—a subject on which Mr. Mason is especially qualified to speak with authority. The musical illustrations of the lecture were furnished by Miss Caroline Little and William Edwin Chamberlain, members of the association. The meeting was one of the most successful so far held, and the committee are promising others of moment for the winter season.

Miss Claire Ione White, an advanced pupil of Miss Helen Heath, gave her first recital at the Unitarian church of Alameda on Tuesday evening, the 4th of this month. Miss White is soprano of a choir in Oakland, and was assisted by Miss Lucy Priber, violinist, a

pupil of Theodore Spiering, and by Miss Lulu Green, accompanist, a pupil of Benjamin Moore. Miss White's offerings included songs by Scarlatti, Mozart, Arne, Franz, Brahms, Hahn, Benberg, Puccini, Whelpley, Gordon Thomas, Burleigh and Leoncavallo—an ambitious program for a young singer. The admittance to the concert is by cards of invitation.

The Oakland Orpheus, celebrating its twenty-first birthday, has prepared an unusual program for its concert to-morrow evening. The former conductors and accompanists as well as many former members will assist the present conductor, Edwin Dunbar Crandall, and many choruses given in former days, but long since shelved, will be presented. Everybody is anticipating the evening with pleasure.

Mrs. Josephine Crew Aylwin presented a group of her piano pupils in recital on Saturday evening, the 25th. They had the assistance of Mrs. Arthur J. Hill (Carolyn Crew) in a program including compositions by Jensen, Schumann, Schubert, Chopin, Rubinstein, Grieg, Liszt, and Moszkowski. Mrs. Hill sang Un bel di Vedremo (Madame Butterfly), April Morn, by Patten, and two Liszt songs. A large number of friends of the executants bled "white" all in Berkeley to listen to the well-prepared program.

THEODOR SALMON IN COLORADO.

Well Known Pianist and Teacher Writes Interestingly to the Readers of the Pacific Coast Musical Review.

Cripple Creek, Colorado,
September 30, 1913.

My Dear Mr. Metzger:

You will probably be surprised to learn that I have taken up my permanent abode here in Cripple Creek, two miles above sea level, on "Top of the world." It has long been my desire to spend some time right in the heart of the Rocky Mountains; so here I am, realizing my fondest dreams of what it is to get in close touch with nature. The climate here is truly ideal. The summers are cool, the winters mild, and the mountain scenery magnificent beyond words to describe. It is the "show place" for tourists, who revel in the wonders and beauties of this "Land of the Gods."

I was asked to come here and give two days of each week to an advanced class of piano students—and when I came to investigate the matter, I found that the class was growing to such proportions that I would have to give most of my time to the same. The conditions for excellent work being so favorable, and the surroundings so inviting, it was not difficult for me to close my Denver studio and the professional work I had already begun there, and move with all my belongings to this glorious part of the world. The people are most cultivated, refined and cordial. There seems to be a piano in every home. The students are serious and earnest, and there is the greatest interest taken in musical matters in general.

There would be something lacking to make my happiness complete if I did not keep in touch with things musical in dear San Francisco, and so I am enclosing amount of subscription for the Musical Review, to which I shall look forward from week to week with the keenest interest and pleasure. I send hearty greetings to all my San Francisco friends. Trusting this finds you well and happy and wishing you continued prosperity, I am,

Sincerely yours,

THEODOR SALMON.

GREENBAUM TO MANAGE "THEATRE FRANCAIS."

Encouraged by the splendid success of its initial season, the "Theatre Francais de San Francisco" will give its second season of performances in the French language, and as the interest in "the language of the royal courts" is greatly increasing in this country, this announcement will be welcomed by the many Americans studying it and the French citizens of this community. M. Andre Ferrier, the director of the organization, has just returned from Paris where he secured the rights to some of the best plays of the "Comedie Francaise" and the charming operettas of Offenbach, Massenet and others. It is proposed to give several evenings of short works, one being a play and the other an opera. The company has been greatly strengthened and the performances will be mounted with the most careful attention to stage design, costuming, music, etc. A number of French citizens have asked Will Greenbaum to take charge of the business part of the enterprise, and he has accepted the charge, as he feels that the establishment of a permanent "Theatre Francais" will be of the utmost importance in our artistic life, and Greenbaum stands for anything that is really good. The first performance will be given Thursday night, November 13, when the romantic comedy in four acts, "Mlle. de la Sieglere," by Jules Sandeau, will be given. This work is one of the favorites in the repertoire of the "Comedie Francaise." The second performance will consist of the comedy, "L'Eté de la Saint-Martin," by Meilhac and Halevy, and Offenbach's opera-comique, "Mariage aux Lanternes." M. Emilio Puyans will be the musical director. Full details regarding season tickets, etc., may be secured on application to Mr. Greenbaum at 191 Post Street.

The Berkeley Musical Association gave the first concert of the fourth season at the Harmon Gymnasium of the University of California on Tuesday evening, October 14th. The artists were Emilio de Gogorza and Henri Gillies, pianist and accompanist. The second concert of the fourth season was given on Tuesday evening, October 28th, and the artists were Madame Frances Alda, soprano; Gutta Casini, cellist, and Frank La Forge, composer-pianist.

PAYLOWA.

Notwithstanding the many rumors that Novikoff, the solo dancer of the Imperial Russian Ballet, had quarreled with Pavlova, Manager Greenbaum announces that both Pavlova and Novikoff have arrived in New York and will positively head the big Russian Ballet at the Metropolitan Opera House, after which they will make a tour and visit this city in January. There will be one hundred and twenty in the company.

Ernst Wilhelm, a distinguished exponent of the dramatic or declamatory art of singing and recitation, and the only pupil of the famous Dr. Ludwig Willner, has recently located in San Francisco and opened a studio in the Studio Building on Post Street, near Franklin. Mr. Wilhelm has made a deep impression on those who were fortunate enough to hear him recite "Das Hexenlied" at the Pastore Conservatory during a reception given in his honor a short time ago, and he may well be considered a most valuable addition to San Francisco's musical and dramatic cult. Mr. Wilhelm's great object is to impress his pupils with the undisputed truth that the words of a song should be interpreted with as great care and deliberation as the music. He has appeared three years before European audiences with great success and his praise has been unanimous. He comes here with the highest credentials and should fill a niche that has been somewhat neglected in this city.

R. S. Howard, of the R. S. Howard Piano Co. of New York, called on the Musical Review editor last week and chatted interestingly about trade conditions. Mr. Howard makes occasional trips to the Pacific Coast to look after the interests of his firm, which is doing considerable business in this territory. Mr. Howard expressed himself as being very pleased with the outlook in California. He is opposed to a competitive exhibition at the Panama-Pacific International Exposition, and says that the committee would be wise to abandon its plans in favor of a voluntary competition on the part of manufacturers.



MISS CHRISTINE MILLER

The Distinguished American Contralto Who Has Returned from an Extended European Trip

RALPH EDMUNDS AS SYMPHONY MANAGER.

Ralph Edmunds, formerly assistant manager and press representative at the Metropolitan Opera House and later connected with many important musical and theatrical enterprises, has been appointed manager of the Philadelphia Orchestra, in place of Harvey Maitland Watts, resigned. Mr. Edmunds' previous experience should help him materially in filling the duties of his new post with satisfaction to himself and to the splendid organization with whose important work he now is to be identified.—Musical Courier.

MACDOWELL PETERBORO PAGEANT.

At Peterboro, N. H., the festival of music, given on August 21, 22, 23 and 24 by the Edward MacDowell Memorial Association, has an unqualified success, and brought together an unusually large number of music-lovers and admirers of the famous American composer. The festival consisted of five concerts, two of them being given in the woods on the grounds of the MacDowell Association, and the others in the Peterboro Opera House. Programs were rendered by the MacDowell Choral Club, the Boston Festival Orchestra, and the following soloists: Harry Henry, pianist; Carl Webster, cellist; Crella Bradford, violinist; Hazel Miliken, soprano; Monica Graham Suits, soprano; Marguerite Dupont, contralto; Charles Hackett, tenor; Reinhold Wernerrath, baritone; Ruth E. Ashley, accompanist, and Eusebius Godfrey Hood, conductor. Among the American composers besides MacDowell, whose works were heard at this festival, were: Graham, Stillman-Kelley, Mabel Daniels, Cadman, Gilbert, Hill, Saegs and Farwell.—Musical Courier.

All music lovers will rejoice to learn that Fannie Florence Zellars, the greatest of our American pianists and an artist who has won her laurels in every country in the world, is rapidly recovering from her operation, and will appear in this city after a absence of eleven years, in the early part of December.

SHORT ITEMS OF INTEREST.

E. C. Wood, the genial manager of the Pacific Coast Branch of the Baldwin Company, returned from the East last week and is again at work increasing the commercial productiveness of the Pacific houses of his great firm. Mr. Wood made a flying trip this time attending the annual meeting of the Baldwin Company's managers and heads of departments. Mr. Wood reports a remarkable increase of the earning capacity of the Baldwin houses. He says that the sentiment throughout the United States among prominent piano manufacturers regarding the musical instrument department of the exposition is an unfriendly attitude toward the policy of compulsory competitive exhibition. Mr. Wood claims that the standard houses prefer not to exhibit rather than submit to a jury which is not likely to select the best instrument or which does not possess the full confidence of the manufacturers.

The Pacific Musical Society gave its bi-annual recital at the St. Francis Hotel on Wednesday morning, October 22. The soloists were: Miss Joan Baldwin, piano; Elias Hecht, flute; Miss Juliet Levy, contralto; Miss Mildred Newman, piano, and Jack E. Hillman, baritone. The event was enjoyed by a good-sized audience which did not fail to show its approval by frequent applause.

Miss Mabel Button, a pupil of Roscoe Warren Lucy, gave the half hour of music at the Berkeley High School on Thursday of last week. Miss Button, who plays with a great deal of style and finish, rendered the following program: Tarantelle (Nivode), To a Wild Rose and to a Water Lily (McDowell), and B minor Scherzo by Chopin.

W. V. Swords of the Aeolian Company has been in San Francisco during the last two weeks and was the guest of Sherman, Clay & Co. Mr. Swords is a frequent visitor to the Pacific Coast and has made a host of friends by reason of his genial nature and his inborn diplomacy.

Herman Perlet has been requested to become the head of the orchestral department of the Federation of Musical Clubs of America, the offer coming a few days ago from Nellie Strong Stevenson, chairman of the federation. Perlet has the matter under advisement, but is deeply absorbed in his work in this city, which includes his leadership of the People's Philharmonic Orchestra and the People's Choral Union. He is also engaged at the present time upon a new work, a music drama to be written in the strictest form of a legendary Indian subject, and for which John S. McGroarty will write the libretto. The outlook of work to be accomplished this season by the two bodies over which Perlet presides is very encouraging, the orchestra having added several new members, and superior programmes are being prepared for the next concert. The work of the choral union is being pursued with the same vigor as a similar organization in New York, which provides music by and for the masses. The Federation of Musical Clubs of America is a nation-wide movement, attached to which are some of the foremost names in America and of which Mrs. Theodore Thomas is the honorary president.—S. F. Chronicle.

The Beringer Musical Club gave a concert in Union Hall, Sonoma, Cal., under the auspices of the directors of the Congregational Church, on Saturday evening, November 1st. The following interesting program was ably interpreted: Sonata, (F. Major) for the Piano and Violin (Grieg), Joseph Beringer and Otto Raubut; Songs—(a) "Long Ago in Egypt" (L. Lehmann), (b) "Ah! Rendita!" from Mitrane (Rossi), Mrs. Henry J. Widemann; Piano Solos—Prelude No. 15 (Chopla), Polocaise, op. 53 (Chopin), Miss Zdenka Buben; Songs—(a) "Roberto o tu che adora" (Meyerbeer), (b) Waltz Song from "Tom Jones" (Geraan), Miss Irene De Martini; Violin Solos—(a) Spanish Dance (C. Major), (b) Rastate, (c) Liebesfreud (Kreisler), Otto Raubut; Songs—(a) "Call Me No More" (Cadman), (b) "O Divine Redeemer" (Gounod), (With Violin Obligato, O. Raubut), Mrs. Henry J. Widemann; Piano Solo—Hungarian Rhapsody No. 12 (Liszt), Miss Zdenka Buben; Songs—(a) "The Rosary" (Nevlui), (b) "Good-bye" (Tosti), (c) "An Open Secret" (Woodman), Miss Irene De Martini; Duet "Holy Mother Guide His Footsteps" (Wallace), Miss Irene De Martini and Mrs. H. J. Widemann.

A particularly pleasing performance of piano numbers by Debussy, Brahms, and Wieniawsky was given at the Kohler & Chase recital, October 4, by Miss Anna Neuman. Her comparative newness in the city was no barrier to San Francisco. Her touch is elastic and satisfying and enables her to meet the requirements of brilliant music.

Miss Berkeley Howell, a talented pupil of Hugo Manfeldt, was heard in a piano recital on Wednesday evening, October 8th, at the Mansfield Studio. She played Godefridi by Liszt and Hungarian Dance by Brahms and was heartily applauded for her delightful work. She was highly praised for her brilliant technique and her musicianly skill.

Alexander Stewart is giving two series of weekly illustrated lectures on the violin, at the California Institute of Musical Art in Oakland. The first series will comprise twelve lessons in violin pedagogy in which Mr. Stewart will take up systematically the method of teaching the violin from the elementary to the more advanced grades of work. The class work will include a practical exposition of teaching methods. In January, Mr. Stewart will begin a second series of lecture classes upon the History and Development of the violin, as illustrated in the works of the great masters from the early Italian period to modern

NEXT WEEK GRAND OPERA REPERTOIRE.

The fourth week of the grand opera season at the Tivoli Opera House is drawing to a close with a constantly increasing interest on the part of the music-loving public. The performances are more than satisfactory, from every viewpoint, and it will be many a day before so strong an aggregation will be gathered together again in this city. This afternoon "Thais" will be given again, with Carmen Melis in the title role, Montesanto as Athaniel, and Andre Ferrier, who has been especially engaged, as Nicolas, the Alexandrian voluptuary. To-night "Rigoletto" will be sung for the last time, with Simzis, Anita, Botta, Modesti and Sersona, and to-morrow night will witness the final recitation of the double bill, "Cavalleria Rusticana" and "Zingari." Leoncavallo directing his own opera, and with the same big cast as before, except in "Cavalleria," where Fanny Anita will sing Lola.

The repertoire for the fifth and last week but one of the grand opera season is full of good things and opens Monday night with Verdi's "Otello," with Crestani, Anita, Chiodo and Montesanto in the principal roles. Chiodo created a furore on the continent in his characterization of the Moor, while Montesanto's logo also comes highly heralded. "Otello" will be repeated at the Thursday matinee and Saturday night. Tuesday evening "Madam Butterfly" will be repeated, by request, with Mosciska, Cecchetti, Botta and Modesti, and Wednesday night and at the Saturday matinee "Thais" will be the bill, these times with Mascari as Athaniel. A single performance will be given Thursday of Verdi's beautiful opera, "Rigoletto," with Simzis, Anita, Botta, Modesti and Sersona. "Otello" will be repeated on Friday and Sunday nights. Leoncavallo will direct, for the first time in America, his own opera, "Zaza." Carmen Melis will be heard in the titular role and the rest of the superb cast will include Anita, Botta, Montesanto and Brilli.

AN EVENING OF SONG.

An Evening of Song, presenting compositions from the pen of Abbie Gerrish-Jones, will be given at Sorosis Hall on the evening of Friday, November 14. This event is exciting the keenest interest of not only professionals but of society as well, and it is predicted that the recital will be one of the most important, musically, of any local affair of the season. Mrs. Jones is well known in musical circles as Mrs. A. Wedmore Jones, one-time San Francisco correspondent of the New York Musical Courier, and her songs have already won a place in the repertoire of vocalists of note. But during some five years' absence from San Francisco, many new works have been written, notable among which are "The Meadow Lark," a charming song, and to be used by the prima donna on her program for the spring concert tour, and a Song Cycle, founded on Robert Louis Stevenson's "Child's Garden of Verses," which will be heard for the first time at this recital. Those who will interpret the songs are Mrs. M. E. Blanchard, contralto; Miss Helen Colburn Heath, soprano; Mr. Lowell Moore Redfield, baritone; Mr. Frank F. Terramorse, Sr., tenor; Mr. Charles A. Neale, flutist.

The program will be rendered in full as follows: Part I.—What Shall I Sing to Thee? Barcarole, "A Broken Dream, That is Life"—words by Paul Lawrence Dunbar, Mr. Frank Terramorse; Can You Forget? The Bedouin Woman's Song, Cradle Song—words by Yeats. The Night is Alive With Song—words anonymous, Mrs. M. E. Blanchard; If Love Be True, My Laddie, The Hepatica and the Bee—words by Caroline Thornton, Knowst Thou, Dear Love, (duo obligato), Mr. Chas. A. Neale, Miss Helen Colburn Heath; My Dear Little Irish Rose, Impatience—words by Bertton Braley, Song of the Archer—words by A. Conan Doyle, Mr. Lowell Redfield; In the Night, Apart, In my Young Days (from composer's opera, "The Milkmaids' Fair"), At the Piano—words by Stephen Phillips, Mrs. Blanchard. Part II.—Voice of the Violin—words by Florence Richmond, The Bells, Mr. Terramorse; A Song of May, The Water Sprite, Sorrow's Day, The Meadows, Lark, My Heath; Spanish Serenade, Crossing the Bar—words by Alfred Tennyson, Raba—words translated from the Persian, Mr. Redfield, Song Cycle, "Childhood" (taken from "Child's Garden of Verses," by Robert Louis Stevenson): Contralto—Prologue, "The Old Mause," Quartet—"Daybreak," Soprano—"The Swing," Duet—"Where Go the Boats," Baritone—"The Dumb Soldier," Trio—"Faire Story," Tenor—"The Hayloft," Baritone—"Windy Nights," Trio—"Shadow March," Contralto—"The Land of Nod," Quartet—Retrospection, "The Old Mause." (Except where otherwise indicated, words are by Abbie Gerrish-Jones.)

"THE CHOCOLATE SOLDIER."

"The Chocolate Soldier" is enjoying its third season of unabated popularity and has broken the old rule that "familiarity breeds contempt." In the case of this masterpiece of Oscar Straus and the Viennese school of music, the familiarity, that the American public possess of "The Chocolate Soldier" with its capital melodies and its scintillating wit, has only made them more eager to repeat the experience of an evening in the company of the "Chocolate Soldier." This explains the coming of the exquisite opera bouffe that Oscar Straus and his associates fashioned from George Bernard Shaw's immortal comedy, "Arms and the Man," to the Theatre for one week, commencing Sunday, November 9th, with popular matinees Wednesday and Saturday.

The Whitney Opera Company is something of a phenomenon among light opera companies, for it is a rule of Mr. Whitney's, one which he rarely breaks, that every member shall have had a grand opera training. This means a richer and more intelligent rendering of all the subtleties of the music and the dramatic union which is important to the success of an opera

which offers as many dramatic opportunities as does "The Chocolate Soldier." Such well known names as Antoinette Kopetsky, Lottie Collins, Lucille Saunders, Charles Purcell, Francis J. Boyle, George Tallman, Sylvia Langlois, and the Whitney Orchestra of picked musicians under the direction of Sig. Chas. Plevin, are a guarantee that each and every opportunity will be taken advantage of to the fullest extent. "The Merry Countess" follows.

ORPHEUM.

The Orpheum announces another splendid new bill for next week. The Six Musical Cutlys, whose claim to be the world's greatest musical family has never been disputed, will be the headline attraction. Since infancy these brothers and sisters have been tutored in music, the result being that every one of them today is an artist vocally and instrumentally. The Cutlys play a wide variety of instruments and play all of them splendidly. They also possess pleasing and well trained voices. They costume handsomely and stage their act in a very picturesque manner. Joe Welch, the eminent character comedian, will appear in "A Study from Life," which is a vivid and interesting bit of characterization, constructed principally on comedy lines. Welch is one of the brightest stars in vaudeville and too thoroughly established to require anything more in the way of mention than the date of his appearance.

S. Miller Kent, who has triumphed both on the legitimate and vaudeville stage, will present a unique comedy playlet by Maverick Terrell and H. O. Steckham, entitled "The Real Q." The Raffles of Vaudeville. It has a sustained interest, and keeps the audience guessing until the fall of the curtain. The Three Collegians, genuine college men, will introduce a bit of college life called "The Rehearsal." The scene is an undergraduate's apartment and three distinct types of college boys are depicted. They sing, play, dance, swing clubs and act cleverly, and throughout the atmosphere of Alma Mater is preserved.

Fred Warren and Effie Conley will appear in a classy vaudeville mixture consisting of singing, dancing and piano playing. Ralph Smalley, for the last six weeks, cello soloist of the Boston Symphony Orchestra, will delight with his remarkable technique, mellow tones and soulful rendition of popular and classic numbers. Next week will be the last of the Chung Hua Comedy. Four and also of that splendid legitimate dramatic star, Kathryn Kidder, in her immensely successful delineation of Madame Sans Gene in "The Washerwoman Duchess."

Last June the Northern California Chapter of the American Guild of organists gave a very successful series of six organ recitals on Sunday afternoons in this city and Oakland. It is now planned to give another similar series commencing Sunday afternoon, November 9th, and continuing on consecutive Sunday afternoons, alternating between this city and Oakland. The first of this series will be given by Miss Virginia de Fremery, organist of the First Congregational Church, Oakland and will be held at the above church. These desired to go from San Francisco will take the 2:40 boat. The recital will commence at three-thirty. The future recitals will be announced. The following program will be played by Miss de Fremery: Toccata and Fugue in D Minor (Bach), Gavotte, F. major (Andre Martinelli), Minuetto, Third Symphony (Ch. M. Vidor), Grande Piece Symphonique (Cesar Franck), Melodie (Max Regner), Oriental Sketch (Arthur Bird), Military March in B minor (Schubert). The admission will be free, but a collection will be taken. The object of the Guild is to encourage the use of the organ as a concert instrument. Miss de Fremery is fully capable to set forth the glories of the instrument.

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SAN FRANCISCO CHORAL SOCIETY.

Following the usual summer vacation, the San Francisco Choral Society is now actively at work on the music to be presented at their next concert. The Society is entering on their fifth season, and, under the inspiring leadership of Paul Steindorff, is preparing to resume its place in the musical activities of the city. Last season represented the best efforts of the Society in their steady progress of implanting a love and appreciation of choral music in the hearts of music lovers in this vicinity. Arthur Sullivan's "Golden Legend" was given early in the season in this city, and later on the society took an active part in presenting Rossini's "Stabat Mater" and Piere's "Children's Crusade" across the Bay. The last two, representing the old and new choral music, deserve special mention. The Stabat Mater has been given at the Greek Theatre on three successive Good Fridays, but last season's concert is conceded to have been the most impressive rendition of that beautiful work within memory.

The Children's Crusade, a difficult and modern composition calling for the most exacting study and attention, was also successfully given in the Greek Theatre as the principal number of the First California May Festival. The presentation of works of this character indicate the serious purposes of the Society and should appeal to all singers as an opportunity to participate, and become familiar with, admittedly the highest and noblest form of music, viz: Chorus, symphony orchestra, and soloists in combination. The program which is now under preparation is of a miscellaneous character, and will include "The Erl King's Daughter," by Wagner, some Wagner numbers, and two compositions by California composers comprising "The Maiden Lament," by Herman Perlet, and "Maytime," a madrigal, by Dr. J. J. Stewart. The Society has been signally honored in having the latter composition dedicated to it.

By way of diversion from the serious work the social spirit is to be fostered among the active members, and will be particularly emphasized during the coming season by means of occasional socials

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Evening Prices: 10c, 25c, 50c, 75c. Box Seats \$1.00
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HUGO MANSFELDT STUDIO RECITAL.

By David H. Walker.

Hugo Mansfeldt arranged a recital for pupils of various grades of advancement, which took place at his residence, 238 Cole Street, Wednesday evening, October 8th. Mr. Mansfeldt personally took part in the program playing *Andante Spianato* and *Polonaise E flat* by Chopin. It is so seldom that an opportunity is afforded to hear Mr. Mansfeldt, that I was very glad to be present. Never have I heard Mr. Mansfeldt play better. There are so many ways of looking at music that, no matter what the artist does, there is generally some single detail which the listener might wish to have differently interpreted, or executed, but the unanimous verdict of all the auditors of Mr. Mansfeldt on this occasion was that his interpretation and rendering were flawless. Keen discrimination was tempered and enlightened by emotion. Lights and shades alternated with pleasing effect, and the rapid passages in the Chopin composition were limpid, absolutely clear, and splendidly balanced; exact without being pedantic. And in a few words the whole may be summed up by the statement that it was entirely delightful from every artistic point of view. The entire audience applauded with much enthusiasm.

The pupils who appeared on the program were Miss Ruth Viola Davis, Miss Berkeley Howell, Miss May Duggan, Miss Bessie Fuller and Miss Esther Hjelte. These were the first public performances of the first three named. The Misses Fuller and Hjelte have been heard previously in recitals given by the Mansfeldt Club. The occasion was very interesting as showing the steps taken in the development of concert players—from the novice in public work to those who have become more habituated to audiences. The entire seating space was crowded and the standing room was also taken. Miss Ruth Viola Davis played two numbers—"Auf Flügeln des Gesanges" by Mendelssohn-Liszt and "Thapsodie Hongroise No. 8" by Liszt. She gave a very creditable performance for her first appearance in public, and displayed very few signs of nervousness. Miss Berkeley Howell played Liszt's "Gondoliera, Napoli e Venezia" and Brahms' "Hungarian Dance, D Minor," the first very tunelessly and the second characteristically. Like Miss Davis, Miss Howell also gave evidence of careful study of technique and the proper placement of fingers to give fluency to difficult passages. Miss May Duggan performed Chopin's "Scherzo, in B flat," and at once came to the front in the estimation of the auditors. She played the Scherzo with fine understanding and with such an intensity of listening and such polish of execution, that her work was truly admirable. Miss Bessie Fuller undertook a large task, the performance of Beethoven's Sonata in B flat minor ("Moonlight") and Liszt's "Liebestraum No. 3." The reading of the three movements of the sonata was marked with considerable originality. The melodies of crescendo and diminuendo, and the uniform treatment of the triplets for the right hand, consonant with much emotional feeling, gave sufficient evidence not only of thorough study, but also of appreciation of the true poetic character of this wonderful reverie of the great master. The second movement, the allegretto, went even better than the adagio, being marked by freedom in interpretation, the proper development of climaxes, and furnished the proper transition, with its host of pleasing suggestions, from the solemn adagio to the brisk and exhilarating allegro. The last number was taken with much briskness and certainty of performance, and was artistic. The second composition, the Liszt "Liebestraum," was highly colored, but not much so to justify its name. It was finely interpreted. Miss Hjelte, who is favorably remembered from previous appearances, entirely justified the expectations of her friends. She performed "La Fileuse" by Melzer very pleasingly. The "Fantasia on Swedish Folk Songs," gave her a chance to show a fine cantabile style, for she made the Swedish Songs, as arranged and varied, very tuneful. Sustained effects were mingled with rapid runs, and each passage was clear and distinct, which was owing to highly developed technique and to the very judicious pedaling which she adopted. Miss Hjelte's style is quite characteristic. I have heard her play selections much more showy than the Swedish Folk Songs, but do not recall any number performed in public by her that contained more of conscientious endeavor, or that compassed a greater degree of success, from the artistic standpoint. All the players were much applauded and the recital was very successful.

HOW BACHAUS TRANSCRIBED GRIEG SONATA.

Years of residence in London have made Wilhelm Bachaus, now making his second American tour, a pronounced favorite with English audiences, though his successes on the continent have done no less to win him a prominent place among present-day pianists. Bachaus shines particularly as an interpreter—few artists seem to catch the composer's spirit as perfectly as he—but, at the same time, his technical proficiency is ever a cause of wonderment. An incident in England several seasons ago illustrates this phase of his art. "I was engaged at Blackpool," relates Bachaus, "to play Grieg's A minor Concerto with London Ronald. The previous day I had played at Hargreave and was in traffic at that time was unusually heavy, my luggage containing the orchestra parts was left behind in the crush. On arriving and informing the conductor of my predicament, I received a welcome somewhat lacking in warmth, for the seventy men of the orchestra were kept waiting two hours before my missing part arrived. Finally, when everything seemed right again, I made the appalling discovery that the piano sent for this concert had been tuned to a pitch quite different from that of the orchestra. I could not possibly keep the music in tune any longer, so adopted the course that necessitated—rehearsed the concerto in B-flat and so with complete success, though the feat

THE PACIFIC COAST MUSICAL REVIEW

was one that taxed my skill. It was funny to play the work in the evening in its proper key after the piano had been retuned.

"Once before I had had occasion to transpose a composition of Grieg's. It was when I was a boy. I was playing for the composer and proudly essayed the well-known 'Norwegian Wedding March' in F major instead of E. It amused Grieg so much that he inscribed a few bars of the piece in an autograph album I carried at that time, and marked it 'in F major.' Autographs have always been a hobby of mine and this one I prize above all others." Bachaus' tour of America is proving one of the most interesting pianistic events of the season.

PASMORE CONSERVATORY IN BERKELEY.

At the Berkeley branch of the Pasmore Conservatory with Mrs. Blanche Ashley as manager there is organized an ensemble section for Wednesday afternoons at half-past one and continuing until four o'clock. Each pianist will have opportunity of playing one movement of a sonata (with violin or cello) or trio or piano quartet or quintet. Mary Pasmore is first violin and concertmaster, Margaret Weston and Georgia Dougherty as alternating second violins. Mr. Trutner, recently returned from the Philippines, where he was army band master and symphony director, will play viola and Miss Dorothy Pasmore cello. The Schumann, Brahms and Dvorak



MISS RUTH VIOLA DAVIS
Talented Young Pianist and Pupil of Hugo Mansfeldt

Quintets are to be studied and a great deal of Beethoven. Mrs. Anne Forrester-Barrow has consented to lend variety by giving a series of short recitals of Brahms Songs, that are particularly adapted to her voice and temperament. Miss Lina Whipple will play a Beethoven cello and piano sonata with Miss Dorothy Pasmore, Mrs. McCahl a Mozart with Mary Pasmore, Phyllida Ashley will repeat the great Tchaikowsky Trio and Mrs. Blanche Ashley and Miss Weston will do the Campbell-Tipton Suite for piano and violin. The ensemble studies have been very successful during the past three years and they are now beginning their fourth year. The songs for next Wednesday afternoon by Mrs. Barrow will be sung in English: (a) Faithful Love, (b) Love is Forever, (c) Sapphic Ode, and there are three of the greatest songs Brahms ever wrote. A general invitation is extended.

MME. TERESA CARRENO.

The next of the world famous pianists to appear in San Francisco will be Mme. Teresa Carreno, the greatest woman pianist the world has ever known. The career of this beautiful woman has been a succession of triumphs since she made her debut at the age of nine and today, the mere announcement in London, Berlin, Leipzig or Vienna that Carreno is to play means a house crowded to its utmost capacity. Greenbaum announces the first Carreno concert for Sunday afternoon, November 23.

SIERRA MIXED QUARTET.

The Sierra Mixed Quartet, comprising Zilpha Ruggles Jenkins, Soprano, Ruth Waterman Anderson, Contralto, Carl Edwin Anderson, Tenor, Lowell Moore Redfield, Baritone, and Mabel Hill Redfield, Pianist, all prominent and successful artists of the San Francisco Bay region, gave a program for the California Music Teachers' Association, (of which each is a member) recently. One of the encore numbers by the Quartet was that lovely perennial, namely, Metcalfe's "Absent." In the audience was a young lady, Miss Minnie Goldstein, who was so affected by the art and pathos of the rendition that she was moved to tears in honor of the Sierra Quartet touching this favorite song. The Sonnet, which is undoubtedly the effort of no mean talent, has the flow and beauty of expression and imagination, and the Quartet undoubtedly feels the honor of having moved one of its many auditors to an expression of appreciation such as this. After all, such heartfelt expressions of sympathetic appreciation, are good to receive.

The sad, sweet song of Absence fell,
And trembled on the tranquil air,
And in each listener's heart did dwell
The echo of its cadence rare.
The tones of harmony did fall,
And mark the pathos of the song.
In memory of a loving fall,
A spirit voice was softly borne;
And breathed its sighs of love the while
It hovered o'er a misty dream.
The merry of a loving smile,
As evening's star did fondly gleam.
O voice of music, the sacred gift of God
Unto the heart.
The purest dreams of life are echoed
In thy art.

The seating capacity of George Krüger's new and handsome studio was overtaxed last Monday evening when the Krüger Club gave its initial recital. The compositions were well chosen and each member showed the studious absorption of the composer's ideas, their work proving artistic training and polished correctness. The program follows: Danse Macabre, Poeme Symphonique for two pianos (Saint-Saëns), Miss Julia Ohernesser, 1st piano; Papillon (Lavalade), Miss Lina Solomon; Polaca Brillant (Weber), Miss Eva Mehegan; Love Dream (Liszt), Miss Flora Gabriel; Concertstück in F minor (Weber), Miss Anna Lieb; Romance (Liszt), Miss Mary Fisher; Prelude in C sharp minor (Rachmaninoff), Rhapsodie No. 6 (Liszt), Carl Seyffarth Gunderson; Improptu (Chopin), Rondo Capriccioso (Mendelssohn), Miss Myrtle Claire Donnelly; Scherzo (Mendelssohn), On Wings of Song (Mendelssohn-Liszt), Intermezzo en Octaves (Leschetitzky), Miss Audrey Beer.

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AMERICAN SCHOOL OF OPERA.

his first public performance by the pupils of the American School of Opera will be given on Thursday, November 13th, at the big Auditorium of German House, at the corner of Polk and Turk Streets, San Francisco. Directors Paul Steindorff and A. F. Rochester are more than delighted with the remarkable advancement made by their pioneer pupils. They have quite a number of embryo stars to select the principal roles in the two productions they will make. The program will include Von Suppe's delightful and successful opera, "The Lovely Galatea" (Die Schöne Galathea), and the second act of Wagner's "The Ring of the Nibelung" (Der Ring des Nibelungen). The casts for these operatic masterpieces have not been definitely selected as Musical Director Steindorff of the school is preparing several pupils for exacting roles. The members of the San Francisco Opera Club, which is an adjunct of the American School of Opera, will act as choristers in this production, and will be heard to splendid advantage in the popular "The Chorus." The American School of Opera has made great advancement since its inception two months ago, already bids fair to take its place among the important operatic schools of America. The headquarters of the school in the German House are open continually and Directors Steindorff or Rochester are always at hand. The curriculum includes all branches of musical stage work and the faculty are thoroughly competent to complete the stage education of the pupils.

V. CATOR, JR., LOCATES IN SAN FRANCISCO.

Victor Cator Jr. takes pleasure in announcing that he has V. Cator, Jr., the young composer and pianist, who was paid such a graceful compliment by Mendelssohn at her concert in the Columbia Theatre last year when she sang his "Clorinda Sings" repeating an Oakland and throughout the State of California. He comes, with his talented wife and family, to reside in San Francisco.

Mr. Cator received his first instruction in composition from De Kontak—composer of the "Awakening of the Nation," etc. He later took up the piano with Pierre Millet at the College of the Pacific. From there he went abroad for two years to study with Leschetizky, resided in Vienna for two years, at intervals visiting the German cities of importance, and studying the celebrated young pianist, with Ignace Friedman, the celebrated young pianist of Europe as "Vorberichter" and Karl Nawratil as teacher of counterpoint and position. Unfortunately Mr. Cator's health broke down at this time through malarial fever and he was compelled to lay aside for four or five years and return to the milder climate of California. During the last three years he has been able to take up his work again and is now teaching successfully in San Jose at the Col-

lege of the Pacific. He also has a large private class there. Mr. Cator is glad to return to San Francisco, where he spent most of his childhood days.

Mrs. Cator is also a musician of great talent and ability. She was formerly Irene Campbell of San Jose, and is a graduate of Notre Dame Conservatory both in piano and violin. Since her marriage, Mrs. Cator has studied the piano with her husband, and the Musical Review has already mentioned her artistry as accompanist, as shown recently at the Warrell recital. Mr. Cator is organist of St. Stephen Church in San Francisco.

MUSICAL MATTERS OF THE MOMENT.

Whether a person wishes to hear the newest musical selections, or old favorites sung and played by artists of note who are at the present creating a sensation in musical circles, every desire is certain to be gratified on the Victor. The new list of Victor Records for November contains music to suit every taste, whether it be for operatic arias or popular songs, instrumental selections or vocal music. The great Caruso sings another of those Neapolitan songs which he renders so well—"Fenesta che Invoca," which is a particularly beautiful one, with a somewhat pathetic tone, and the tenor sings it with much feeling, giving the emotional climaxes with superb effect. Tetravini contributes the sad but melodious "Love Fly on Rosy Pinions," from Trovatore; Geraldine Farrar sings a delightful old English ballad, "Love Has Eyes"; and a Magic Flute number, "Oh, Dagger! Thou Art My Bridegroom!" makes a beautiful record. Johanna Gadski, giving the strains of Pamina in her usual finished style, while the music of the three "boys" is sung by Mmes. Sparks, Case and Matfield, with voices of clear, youthful timbre, exhibit well the grace and brightness of Mozart's music. Emilio de Gogorza sings the favorite "Beauty's Eyes," and John McCormack gives a fascinating little lyric, "Down in the Forest," and a delightful Marshall number, "Dear Love, Remember Me," which has the rhythmic swing and musical style for which this composer's songs are noted.

The list of popular songs is unusually fine. They are amusing and entertaining, and are given by singers who are skilled in the rendering of songs of this kind—artists who are able to bring out clearly the amusing features of the comic numbers, or do full justice to the melodious strains of the ballads. A "Sunshine Girl" medley is a most attractive offering and is given in brilliant fashion by the Victor opera forces, and a grand opera presentation is also given—the ever popular "Trovatore"—with its melodious and familiar arias. Lambert Sun, Arise!, from Romeo and Juliet, is a beautiful one. The Railway Duet from The Doll Girl, one of the new season's successes, is effectively sung by Elsie Baker and Frederick Wheeler, and these two singers also contribute a charming sentimental ballad, "When the

Candle Lights are Gleaming." Two charming "Serenades"—Schubert's immortal melody set to effective words, and Tosti's fascinating number—are beautifully rendered by Mr. and Mrs. William Wheeler. Harry Lauder presents himself as a new type of Highland lover, in "She's the Lass for Me," which he sings with numerous humorous gurgles. Alan Turner gives two famous baritone songs, "Thy Sentinel Am I" and "I Fear no Poe," and the Orpheus Quartet sings two favorite numbers, "Lovely Night" and "More and More." Two Christian Science hymns which are much in vogue, "Day by Day the Manoa Fell" and "In Thee, O Spirit, True and Tender," are reverently and clearly given by that popular baritone, Percy Hemus.

The violin solo by Mischa Elman, of Mendelssohn's delightful "Capriccio," is played with that wonderful tone and purity of intonation which have seldom been equaled. The second movement from Beethoven's "Pastoral Symphony" is exquisitely rendered by the Victor Concert Orchestra; the Metropolitan Trio with their violin, flute and harp give two melodious numbers; Arthur Pryor's Band contributes a fantasia from Wagner's "Götterdämmerung" and Conway's Band gives a "Thein-gold" selection. The latter organization also presents a humorous descriptive sketch entitled "A Southern Wedding," besides offering two amusing band novelties and a pair of unusually fine marches. There's an abundance of dance music, too, in this new list of records—a full dozen one-steps, two-steps, turkey-trots, and tangos, played by the Victor Military Band with dash and spirit and with the irresistible swing which makes the Victor dance records so extremely popular. So, whether you just want to sit in an easy chair and enjoy music by listening to it, or whether you want something that you can enjoy by dancing to it, every wish is gratified by the Victor through its splendid offering of music. This new list of records can now be heard at any Victor dealer's—a free concert which any one may enjoy.

An exceedingly interesting and distinctly artistic concert for the benefit of the Congregational Church at Elk Hall, San Mateo, was given on Friday evening, October 17th, by Georg Krüger and by several skillful pupils of this well known pianist, assisted by Walter C. Campbell and some of the best pupils of Mrs. Mariner Campbell. The hall was crowded and, in spite of the very long program, many encores were demanded. Those who participated in the program were: Miss Claire Donnelly, Miss Anna Lish, Carl Guderson, who made his debut on this occasion, Miss Florence Krug, Mr. Marcus, Mr. Herriek, Mr. Hart, Mr. Stanley, Miss Eva Salter, Mrs. Crane, Walter C. Campbell and Georg Krüger.

Invitations were sent this week to attend a program at the Palms Center Women's Club, Kentfield, sponsored by Miss Helen Lyon Danielson, assisted by D. Stanley Sprague under the direction of Madame A. von Meyerinck on Friday afternoon, November 7th.



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MUSICAL REVIEW HOLIDAY NUMBER

The next Holiday Number of the Pacific Coast Musical Review, which will be the third Exposition Number, will be published on Saturday, December 20th. It will be artistically illustrated and will contain an exceptionally interesting series of articles. All regular annual advertisers (none other) are entitled to special write-ups, provided the material is furnished us in brief enumeration of facts.

All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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SAN FRANCISCO, SATURDAY, NOVEMBER 15, 1913.

Price 10 Cents

MME. SCHUMANN-HEINK THRILLS HER AUDIENCE WITH HER WONDERFUL SONGS

The World's Greatest Vocal Artist Demonstrates That Her Artistic Faculties are Absolutely Unimpaired and That Her Voice is as Glorious an Organ as it Ever Was

By ALFRED METZGER

The moment Madame Schumann-Heink steps upon her stage and faces her audience there is a certain authority and dignity prevalent which commands the artistic situation and which convinces everyone in attendance that a truly great woman stands before you. In her bearing, in her magnificent vocal art and in her compelling dramatic force, Madame Schumann-Heink exhibits the air and dignity which only long experience and absolute control of the combined intellectual and emotional phases of the art of song can create. Beside such unquestionable supremacy in the world of music criticism becomes a very puny and insignificant affair. When Schumann-Heink faced her large audience at the Cort Theatre last Sunday afternoon and smilingly bowed in response to the spontaneous ovation accorded her

manner and in the same powerful spontaneity as she did when we first heard her. Her personality dominates her art and her art ennobles her personality. When listening to Schumann-Heink we do not want to be a critic; we just want to sit back in the chair and enjoy the purity of her vocalism and the intensity of her temperament. Joy and pathos, wit and humor, sadness and gaiety alternate in her interpretations. If anyone cannot understand the meaning of a vocal composition when interpreted by Schumann-Heink then his or her musical instinct has never been properly cultivated, for the mere formality of a foreign language does not prevent anyone from fathoming the purpose of the poetry set to the universal language of emotions. Madame Schumann-Heink possesses that greatest gift of all—to make an apparently unimportant composition very important to the musical ear, and that is a gift only bestowed upon real genius. Schumann-Heink's versatility is as astounding as it is delightful. From the delicacy and piquancy of a Mozart aria to the depth and dramatic intensity of a Beethoven song and the romanticism of a Schubert or Schumann work her interpretations are ever redolent with the spirit of the composer's intentions. It would be difficult to imagine a more impressive reading of *The Wanderer* or a finer conception of the four Beethoven songs as rendered by Schumann-Heink.

Another exceedingly valuable addition to musical literature is Max Regers' *Solitude in the Woods* (*Waldensamkeit*), which justly deserved the encore accorded it by the enthusiastic audience. From the humorous point of view the little aria from the *Armorer* by Lortzing was unique and irresistible. Schumann-Heink, with that whole-hearted smile and that magnetic personality so well known to everyone, took her audience to her heart from the very beginning of the program and retained it until the end when she was hardly permitted to leave the stage. She was very generous with encores throughout the program and was in excellent voice as well as humor. It is impossible to imagine a musical afternoon better spent than in the company of Schumann-Heink, for the student does not only learn something, but he is also entertained and he is both instructed and entertained in a manner that sticks to the memory for all time to come. Schumann-Heink is one of those rare geniuses of whom you can say that when you once heard them sing a certain song you can never forget it, and you will always refer to the performance in future as "the way in which Schumann-Heink did it." This is the greatest test of genius, and in such a case criticism becomes absolutely feeble, for it has nothing to suggest regarding improvement, and indeed it would be folly to find fault with Schumann-Heink, for unless that wonderful artist interprets a program exactly as she did last Sunday it would not be a Schumann-Heink concert, and consequently would lose that rare atmosphere of strong individuality which forms the most attractive part of the art of the greatest contralto the world has ever known.

As assisting artist, Madame Schumann-Heink introduced to us Nina Fletcher, a young Southern Californian violinist, who has scored triumphs with the Boston Symphony Orchestra. In appearance as well as in her playing Miss Fletcher exhales the aroma of early experiences in the field of musical endeavors. She evidently possesses that enthusiasm that rejoices in opportunities and delights in success, and in many respects she has every reason to feel gratified with the enthusiastic reception accorded her by her pleased auditors last Sunday afternoon. She revealed many artistic advantages, among which may be especially noted a smooth and flexible tone of gratifying purity of intonation and an easy, fluent technique. Her forte lies in delicacy of execution rather than in intensity or abandonment of temperament. However, the principal requirement of an artist is to please and delight an audience, and in this respect Mrs. Fletcher certainly succeeded in every sense of the word.

In Mrs. Katharine Hoffmann, Madame Schumann-Heink possesses one of the most satisfactory and most effective accompanists whom we have had the pleasure of listening to in this city. To the Diva herself Mrs. Hoffmann no doubt takes the place of the foremost accompanist because she has adjusted herself so thoroughly to the individualistic power of the famous contralto that she has revealed in making herself absolutely subservient to the spirit of the soloist. The subservience of the accompanist is, after all, the finest evidence of his or her ability, for any accompanist who is individual in her work does not understand the duties of that responsible office and the wonderful background which an adequate accompaniment forms to the soloist's tone painting. In this respect Mrs. Hoffmann is really great, for she adjusts the pianistic part of

the composition so closely to the soloist's ideas that Madame Schumann-Heink and Mrs. Katharine Hoffmann seem to form one medium which carries a wonderful message to an eagerly expectant world.

Before concluding this article we wish to call the attention of our readers to a composition by Miss Gertrude Ross, sung by Madame Schumann-Heink last Sunday afternoon, and entitled "Dawn in the Desert." The work belongs to the modern realistic or descriptive school and is notable both for its text and music. The words are exceedingly beautiful and are written by Faith Boenke of Berkeley, and Miss Ross has thoroughly grasped the inner meaning of the song, and retained the mysterious tranquility or calmness of the desert until the sun awakens it to life. Madame Schumann-Heink sang this work exceedingly impressively



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and we doubt very much whether anyone else can secure that contrast between the sleeping desert before dawn and the breaking of day as that greatest of vocal artists did it last Sunday. This composition by Gertrude Ross is still in manuscript, but no doubt will be published soon.

THE MELBA-KUBELIK COMBINATION CONCERTS.

December 7 and 14 are the dates on which we are promised Mme. Nellie Melba, the famous soprano, whose voice is undoubtedly the most beautiful the world has known since Adeline Patry was in her prime, and Jan Kubelik, the most marvelous of the violinists, in joint concerts, assisted by Edmund Burke, the Irish-Canadian baritone from Covent Garden, and other eminent artists. This is the most expensive combination of stars ever effected, and Manager Greenbaum is risking over ten thousand dollars in the venture. "Just think! You can hear all these artists for as little as one dollar, and the highest-priced seats will be but \$2.00, the price often paid for Melba or Kubelik alone. Send in mail orders soon if you want to get a choice of seats. The entire balcony will be unreserved and the price per seat therein will be but \$1.00."

ANNIVERSARY AND EXPOSITION NUMBER.

The Thirtieth Anniversary Number of the Pacific Coast Musical Review will be published on December 15 in conjunction with the Third Exposition Number and reserve your advertising space now, if you are not already an advertiser.



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she represented the genuine Queen of Song whose reign remains unchallenged. To even try to find a vulnerable spot in the armor of artistry that surrounds this wonderful woman is to exhibit a spirit of amateurism in music which can only be indulged in by those who take their task too seriously and who forget how ridiculous they look beside a giant in the art of music such as Schumann-Heink unquestionably represents. After all, for whom is criticism intended? Are we supposed to teach a Schumann-Heink how to sing? Are we supposed to tell our readers that a great singer sang this note a little hoarser than another, that a little more breath was used here than there? Or are we supposed to take for granted that an artist who has conquered for herself a leading position in the entire world of music could not have done so, unless her reputation rested upon a foundation of thorough knowledge and accurate exposition of her art. A genuine critic is not supposed to find fault or indulge in nagging, but he is expected to pass judgment upon a performance as a whole and upon the artistic capability of an artist viewed from the broad standpoint of general efficiency and natural genius.

We have heard Madame Schumann-Heink frequently, needed every time she came to San Francisco since her first concert tour several years ago. And we can assure our readers that today she thrills us in the same

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SCHUMANN-HEINK CLOSING CONCERT.

The closing concert by that superb queen of song, Mme. Schumann-Heink, and her admirable assisting artists, Miss Nina Fletcher, violinist, and Mrs. Katharine Hoffman, accompanist, will be given this Sunday afternoon, November 16, at the Cort Theatre, and did the program contain but the Schumann Song Cycle alone, it would be worth the price of the seat. This great artist sang this work for us at the old Alhambra before its destruction and it has never been given in this city since. If Robert Schumann had never composed another line the "Frauenliebe und Leben" would have made his fame undying. The complete program follows, and no student or lover of music can afford to miss it, for to hear Schumann-Heink in such an offering is worth a dozen lessons to the former and a dozen ordinary concerts to the latter: (a) Aria from "Mikre" (Rossi), (b) My Heart Ever Faithful (J. S. Bach), (c) Sonata for Violin E minor (J. S. Bach), (d) Miss Fletcher; Song Cycle "Frauenliebe und Leben" (Womn's Love and Life), (R. Schumann); Violin Solos—(a) "Prelude "Le Deluge" (Saint-Saens), (b) Prelisid (Wagner-Wilhelm), (c) Spanish Dance No. 8 (Sarasate), (d) The Nile (K. Leroux), (e) Mother (Miss Fletcher), (f) Edson, (g) Bow in the Forest (Landon Ronald), (d) His Lullaby (by request) (C. J. Bond), (e) The Kerry Dance (by request) (J. L. Molloy). Tickets can be secured at the usual Greenbaum box offices and on Sunday at the Cort Theatre.

A COLLEGE RECITALIST—CHRISTINE MILLER.

Christine Miller's popularity as an "educational" recitalist is shown in the great demand for her programs by famous universities and colleges all over the country. Among Miss Miller's many bookings for the season are engagements to present recital programs before the following schools and colleges: Harvard, Yale, Princeton and Lawrence universities; Radcliffe, Bates and Coker colleges; the State University of Iowa; Miss Masters' School at Dobbs Ferry; the Francis W. Parker School of Chicago; the Woman's College of Jacksonville, Ill.; the College of Industrial Arts of Denon, Texas; Miss Cowles' School for Girls at Hollidaysburg, Pa.; St. Joseph's Academy at Greensburg, Pa., and the Sweet Briar Institute of Virginia.

The Douillet Club is making itself conspicuous owing to its advantage in having Pierre Douillet with his experience and ripe musicianship to direct it. The membership is increasing very rapidly as there are many who are appreciative of what such a club means to the ambitious student and the lover of music and who wish to avail themselves of the pleasure of being one of the great number of enthusiasts who seek the advantage of broadening and beautifying their musical knowledge. In honor of the hundredth anniversary of Verdi the following program was given Sunday afternoon, November 2d: Caro Nome, from "Rigoletto"—Miss Eunice Ilman; Lecture on Life and Works of Verdi—Miss Mary Huskey; Air from "La Forza del Destino"—Miss Katherine Zacher; Quartette from Rigoletto (arranged by Liszt)—Mrs. F. M. Smith; Duo from "Aida"—Misses Julia Rienecker and Nellie Stone.

"THAIS" AND "OTELLO" TO OPEN A SEASON.

By ALFRED METZGER.

The particular features of the fourth and fifth weeks of the grand opera season given by the Western Metropolitan Opera Company at the Tivoli Opera House were the performances of Massenet's remarkable impressionistic opera, *Thais*, and Verdi's delightful masterpiece, *Otello*. We cannot urge our readers too much to attend the presentations now in progress at the Tivoli, for they form in some respects the most valuable educational events of the season. If you take into consideration the fact that the prices are within the reach of all, you cannot witness any better productions under these conditions in the world. At times the Western Metropolitan Opera Company gives as satisfactory performances as companies who have charged \$7 a seat in this city, if we merely look upon a performance from the purely musical point of view. Among the operas that have been presented in an exceedingly artistic manner, and far above the standard which one would associate with a two dollar performance, must be counted *Thais* and *Otello*. In the former the work of Carmen Melis and Luigi Montesanto may well be considered as exemplary. In the latter the *Otello* of Montesanto stands out strikingly among the most artistic performances ever witnessed in San Francisco, not even forgetting the memorable days of Gaudenzio Salassa. We shall first pay attention to the production of *Thais* and then we shall be pleased to review the performance of *Otello*.

The first production of *Thais* this season was given on Thursday evening, November 6th. The cast included Luigi Montesanto as Athanael, Carmen Melis as Thais, Andre Ferrier as Nicias, Emilio Seson as Palenon, Luisa Cecchetti as Albine and Myrtae and Olga Simzis and Esther Mundell alternating in the role of Crobyle. For the purposes of review we shall only consider the principal roles, namely, Thais, Athanael and Nicias. The story of the opera has been published so often that it should be known to the readers of this paper. It has always been one of our fixed rules never to compare two artists, but to permit them to stand upon their own feet and earn their own laurels. Occasionally exceptions may be made, and among these exceptions must be regarded an occasion when two prominent artists appear in the same role. Mary Garden appeared here recently in the role of Thais that her performance is sufficiently well riveted in our memory to put it beside that of Carmen Melis, and see in which way both these artists appeal to us in the same role. And before we go any further we might just as well go on record as preferring Carmen Melis Thais to that of Mary Garden, and we shall proceed to give our reasons for such an opinion. Carmen Melis interprets the part in an exclusively artistic manner. Her voice is specially suited to the beautiful strains of Massenet's music and she leaves nothing undone to give the musical setting that emphasis which enhances its charm. From the histrionic point of view Carmen Melis never permits her Thais to become vulgar or coarse. And even in the suggestive parts she introduces a certain air of refinement that reveals a certain quality of goodness in the character of the role. Did Thais not possess an element of goodness Athanael could not convert her to accept his religion. We believe that Carmen Melis interprets the role as it was intended to be understood by the composer.

Mary Garden on the other hand did not pay any attention to the artistic side of the vocal score. Her voice was harsh and only occasionally a note sounded flexible and mellow. She hardly made any attempt at refined artistic phrasing, but concentrated all her energy upon the purely passionate side of the character. Preference as to which of the two conceptions of the role is more preferable depends entirely upon the taste of the auditor. Personally we prefer Madame Melis' interpretation. Montesanto's portrayal of Athanael was by far the most artistic we have yet witnessed of this exquisite role. In purity of vocal interpretation as well as in realism of dramatic deportment, Montesanto's idea of the role comes nearer genuinely artistic principles than anything we have witnessed in grand operatic performances. In addition to his natural musical instincts Montesanto possesses a personality of singularly many symmetries as far as physical appearance goes, and of a spiritual magnetism that impresses the onlookers as soon as that consummate artist steps upon the stage. He belongs to that class of vocalists who dominate the scenes in which they take part, and who bring to every characterization a certain subservency of self and a new personality in the form of whatever character they

may be called to emulate. The Athanael of Montesanto will remain with us as one of the dearest memories of the operatic history of this city. In such an element of his artistry Andre Ferrier did not seem to fit in. His school of vocal interpretation as well as his conception of the Massenet music was so at variance and in conflict with his colleagues in the east that the audience mistook his difference of opinion in interpretation for incompetency. Ferrier fitted very well into casts of the Paris Opera Company with which he was identified, but in a company with such artists as Melis and Montesanto he did not appear strong enough nor sympathetic enough, and it is this variety of artistic conception that is more to blame for his failure to please the audience than an actual lack of artistic intelligence. The ensemble was again very satisfactory and the orchestra acquitted itself creditably in every way. Nini Belucci, the conductor, continues to earn the enthusiasm of the public. He is frequently called before the curtain and he impresses by his assurance and his strict adherence to traditional tempo. He also gains many admirers on account of his regard for the beauty of vocalism.

In the *Otello* performance the Jago of Montesanto stood out like a diamond on a black velvet background. Up to this day there has always lingered in our memories one happy recollection of the portrayal of Jago by Salassa. This is the first time that we can say honestly that Salassa's Jago has been, if not duplicated, at least equalled, for in beauty of voice, conviction of dramatic realism and grace of personality Montesanto is as great an artist as Salassa was at the time he appeared as Jago in this city. From the standpoint of personal appearance Montesanto is considerably handsomer than Salassa, but of equally impressive and dignified bearing. His voice, too, is velvety and ringing and his phrasing is exquisite. Anyone who has not heard Montesanto sing has missed as much as if he had omitted to attend a performance of a metropolitan opera company when Renaud was in the cast. In addition to his many artistic and personal advantages Montesanto possesses a great knack of "make-up" and his mimicry is inimitable. Indeed no praise is exaggerated when applied to this consummate artist. Ghodo proved quite successful as *Otello* in so far as it appertains to vocal interpretation. From a histrionic point of view, however, he could have improved. Still it was one of the best roles Ghodo has appeared in this season and he has made much of his opportunities. He surely has appeared here with Maria Joscica in the role of Desdemona did not add much to her reputation. The minor roles were not uniformly well sustained, but they need not be mentioned here in detail. The orchestra again was one of the features of the performance and Belucci added another artistic triumph to his already large wreath of laurels. The other operas presented during the week were: *Madam Butterfly*, *Thais*, *Rigoletto* and *Zaza*. The last named opera will be reviewed next week. Beginning with Monday the sixth and last week of the grand opera season of the Western Metropolitan Opera Company will be given and no one interested in music should miss attending, for it is one of the very best engagements of grand opera ever presented in San Francisco, and the very best at prices ranging from 50 cents to \$2. In the next issue we shall publish a recapitulation of the season for which Ettore Patrizzi and Eugene D'Avigneau have been responsible.

The fact that the first performance of *Otello* last Monday was not crowded to the doors was not a credit to the musical public of San Francisco. We met Harold Bauer on that evening and he asked us why we did not call the attention of the people to these beautiful productions. We said that we did, but that our musical people evidently did not care a rap what was told them, and so the master-pianist said that it was nothing short of a musical crime for the public to stay away from an *Otello* performance such as the Western Metropolitan Opera Company was giving. For the past six years the people have been "crying" for grand opera at reasonable prices. Now they have the real thing, and they only go to two or three operas a week. By the Lord Harry! It is enough to cause one to despair. By the way, before closing this article we want to say a good word for William Laria, the young violinist, who recently returned from Europe, and who is concert master of the Tivoli Opera Orchestra. He played the Meditation in *Thais* with fine emotion, smooth tone and splendid intonation. He was well entitled to the hearty encore that greeted and rewarded his musically rendition.

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George Krüger is going to repeat the composition for thirty-two hands which he gave last season at the Scottish Rite Hall with sixteen of his pupils, at the Greek Theatre, Sunday, November 16th. The complete program, which also embraces solos by advanced students, is as follows: Prelude in C Sharp Minor (Rachmaninoff), Carl Seyffarth Gundersen. Concertstück in F minor (Weber), Miss Anna Lieb; Rondo Capriccioso (Mendelssohn), Impromptu Op. 66 (Chopin), Danse Macabre (for two pianos) (Saint-Saëns), Miss Myrtle (Claire Donnelly); Scherzo E Minor (Mendelssohn-Leschetizky), On Wings of Song (Mendelssohn-Liszt), Intermezzo on Octaves (Leschetizky), Miss Audrey Peer; Overture "Semiramide" arranged for eight pianos by Czerny—first piano, Aileen Sørensen, Eva Salter, second piano, Benita Kinsley, Anna Lieb, third piano, Gertrude Center, Florence Krug, fourth piano, Mahel Filmer, Mary Fisher, fifth piano, Flora Gabriel, Eva Garcia, sixth piano, Myrtle Donnelly, Julia Obernesser, seventh piano, Eva Mehegan, Marie Riesener, eighth piano, Nellie Synthe, Helen Auer.

A typographical error occurred in last week's issue of the Musical Review in connection with an article about "An Evening of Song," announced to take place at Sutoris Hall on Friday evening, November 14th. The program consisted of works by Mrs. Abbie Gerish-Jones, and in speaking of one of the songs entitled "Meadow Lark," the article read: "During some five years' absence from San Francisco, many new works have been written, notable among which are The Meadow Lark, a charming song, and to be used by the prima donna on her program for the spring concert tour," etc. The printer here left a line out which was to explain that this song had been heard by Miss Alice Nielsen and that she had selected it for her spring tour program, being greatly delighted with it. We are glad to make this correction.

ORPHEUM.

Ellen Beach Yaw, the famous prima donna soprano, whose phenomenal range is the marvel of the musical world, will be the headline attraction at the Orpheum next week. In securing the services of this celebrated artist the Orpheum management has added to the list of its splendid achievements and afforded another striking illustration of its wonderful enterprise in engaging the greatest celebrities regardless of cost. Madame Yaw's repertoire will include Grand Aria from "Ernani," "One Fine Day" from "Madame Butterfly," "Morgen" and "Serenade" by Richard Strauss, "Love Dream No. 3" by Liszt, "The Life of a Rose" by Liza Lehman, and Madame Yaw's own composition, "The Sky Lark."

Harry Fox and Yancesi Dolly will indulge in smart fooling, songs and dances. Mr. Fox when associated with the Millership Sisters established for himself an enviable reputation as a comedian of great ability and originality, and Miss Dolly is an exceedingly attractive girl with exceptional singing and dancing ability and

one of the famous Dolly Sisters who for several years have been the terpsichorean feature of many of New York's most successful musical productions. For a quarter of an hour this clever couple keep their audiences in a state of continual laughter.

Dave Genaro and Ray Bailey are too well known to require introduction. Their act this season contains much that is new, but they still retain as their greatest feature "La Flirtation Danze." Among their specialties are "The Wedding of Antonio and Marie," "If I do, I am Bound to lose my Wife," and "Going to Lock the Door." George Rolland and his company, which includes Billy Kelly and Mae Gerald, will appear in the laughable farce, "Fixing the Furnace," which deals with the trials and tribulations of a householder whose furnace is continually out of order. Mr. Holland is a comedian of amusing method who always scores heavily.

The Blank Family, continental champions of "double juggling," will give a remarkable display of their skill. While manipulating a variety of articles, they indulge in original and amusing comedy. The star of their act is probably a little blonde girl, the only female of the family, whose performance is delightfully naive and marvelously clever. Next week will be the last of The Six Musical Cuttys and The Three Collegians. It will also conclude the engagement of Joe Welch who has scored a tremendous hit. Mr. Welch will introduce new witticisms.

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SHORT ITEMS OF INTEREST.

On Thursday evening, November 20th, Howard E. Pratt will give the first of a series of pupils' recitals at his studio, 339 Twenty-first Street, Oakland. The program will be given entirely by Miss Anabelle Jones of Berkeley, whose vocal talents have won her deserved recognition in East Bay musical circles. Her program will include an aria by Verdi—"Stride la Vampa," from *Il Trovatore*; The Cycle of Life, by Landou Ronald; The Red, Red Rose, by Hastings; Thou Art so Like a Flower, by Chas. Sisk; From the Land of the Sky-blue Water, by Cadman; Der Traum, by Rubinstein; Still wie die Nacht, by Bohm; and the duet from *Il Trovatore*, "Al nostro monti," the tenor part to be sung by Mr. Pratt. William Carruth will be at the piano.

The first of the three chamber music concerts to be given by Mrs. Robert M. Hughes, pianist, Hother Wismer, violinist, and Herbert Riley, cellist, will take place at Sorsos Club Hall on Tuesday evening, November 18th. The program to be presented on this occasion will include: Mozart Trio in G minor; Sonata in D minor, Op. 42 (for violin alone), by Max Regner; Trio in D minor, Op. 63, Robert Schumann. Surely this is a program that should please any artist, and the classicalists. It contains both the older and the later schools of composition and is rendered by a trio of artists who stand in the front rank of our efficient resident musicians. An event of this kind deserves all the patronage that can be bestowed upon it. The assisting soloist on this occasion will be Miss Fernanda Pratt, the young contralto, who has so rapidly established herself as one of the foremost vocal artists on the Pacific Coast. Miss Pratt, with her usual good taste, no doubt will enhance the artistic value of the program with a number of fine vocal compositions.

A very interesting Muscicle was given for the benefit of the Refuge Home for Girls, at Sorsos Club Hall, on Wednesday evening, November 5th. The following interesting program was ably rendered: Pingu's Cave Overture (Mendelssohn), Vogt Ensemble Club—Mrs. J. E. Cutten, Mrs. William Fenner, Mrs. R. G. Guyett and Mrs. Martin Thane; The Devil's Trill (Tartini), Hother Wismer; Aria from *Herodiade*, "Il est donc l'est bon" (Massenet), Miss Helen Colburn Heath; Polonaise Op. 89 (Beethoven), Berceuse (Alex Iljinsky), Mrs. William Ritter; Recitations—Annie and Willie's Prayer, I am a California Child, Maude Richards; Slavic Dances (Dvorak), Vogt Ensemble Club; Two Bird Songs—The Wren and The Owl (Liza Lehman), Songs My Mother Taught Me (Dvorak), Ave Maria (Bach-Gounod), Miss Helen Colburn Heath, violin obligato by Mr. Wismer; Adagio (Franz Ries), Air de Ballet (Adamowski), Hother Wismer. Benj. S. Moore, accompanist.

The first of a series of three chamber music concerts by the Minetti Quartet was given last Monday morning at the residence of Miss Mauricia Mintzer. This important event was well attended and every one present was delighted with the excellent ensemble of this well established chamber music organization. Giulio Minetti is entitled to great credit for the persistent and musicianly work he has done in behalf of chamber music in San Francisco and the select audience in attendance was not slow in showing its appreciation. The personnel of the Minetti Quartet this season is: Giulio Minetti, Clarence Evans, Hans Koelick, and Arthur Weiss. The program rendered last Monday was: Mozart String Quartet in B flat, Op. 15; Interludium in modo antico, by Glazounov; Humoresque, by Dvorak; Les Vendredis Polka, by Sokolow-Glazounov-Liadov, and Schumann's Quartet in A minor, Op. 41, No. 3.

The Minetti Quartet will give three Sunday afternoons of chamber music in Oakland at the residences of Mrs. Mark Requa (November 9), Mrs. W. E. Sharon (November 23), and Mrs. Oscar Sutto (December 7). The program to be rendered on each of these occasions will be: Mozart String Quartet in B flat, Op. 15; (a) Glazounov—Interludium in modo antico, (b) Dvorak—Humoresque, (c) Sokolow-Glazounov-Liadov—Les Vendredis Polka; Schumann—Quartet in A minor, Op. 41, No. 3. The program for the second concert will be: Haydn—String Quartet in D major, Op. 64 No. 5; (a) Borodine—Serenade alla Spagnuola, (b) Dvorak—Lento, (c) Glazounov—Orientele; Kopylov—String Quartet in G major, Op. 15. The program of the third concert will be: Beethoven—Quartet in B flat, Op. 18, No. 6; Hugo Wolf—Italian Serenade; Grieg—Quartet in G minor, Op. 27.

Miss Ruth Thompson, the talented young pianist and pupil of Prof. Pierre Douillet, played for the Tokoin Club, at Calvary Presbyterian Church, on Tuesday, November 4th. She was heartily applauded for her rendition of Rubinstein's Kammerlied Ostrow and Liszt's Eighth Hungarian Rhapsody.

Mrs. Lillian Birmingham, who has been in New York during the last few months in order to prepare for a public appearance, and to investigate musical conditions regarding the success of Italian artists, will appear in a song recital under the management of the Wolfsohn Musical Bureau at Carnegie Hall, on Friday evening, November 14th. Her accompanist will be Arthur Rosenstein and her program will consist of the following interesting artistic selection of compositions: (a) Aria from *Minerva* (Rossi), (b) La Vie (Haydn), (c) Der Lindenbaum (Schubert), (d) Aus der östlichen Rosen (Schumann), (e) Stille Sicherheit (Frazz), (f) Nachtigallen (Strauss), (g) Der Zigeuner (Liszt), Waltraute Scene from *Die Gotterdammerung* (Wagner), (a) Sous les branches (Massenet), (b) L'Heure d'Azur (Holmes), (c) Les Papillons (Chans), (d) Que Je t'oublie (Luckstone): Five songs from the Legends of Yosemite, Great Chief of the Valley, The Lost Arrow, Spirit of the Wind, White Waters, Spirit of the Waters (H. J. Stewart).

The singing society Arion will give its first concert and hall of the season 1913-14 at the German House Auditorium on Saturday evening, November 29th, under the direction of Frederick Zech. The society will be assisted by Miss Rudolphine Radil, soprano, Miss E. A. Denny, piano, and Paul Scholz, piano. The following program will be presented: Overture, Liederkrantz (Konschat), Maier's Orchestra; Brautlied (Bridal Chorus) from Lohengrin (Wagner); Arion Mixed Chorus; (a) Heur scheid' ich (C. Isenmann), (b) Waldbend'schein (J. E. Schmoeller), Arion Male Chorus; Maiden Song (Meyer-Heilmann), Arion Ladies' Chorus; (a) Aria, "Oh, had I Jubal's Lyre" (Händel), (b) Liebestern (Brahms), (c) Die Mutter an der Wiege (C. Löwe), Miss Rudolphine Radil; (a) Gute Nacht (words by Theodor Körner) (Fr. Zech), (b) Morgen im Wald (F. Hegar), (c) Malenacht (L. Dammach), Arion Male Chorus, Soprano Solo, Miss R. Radil; Frohsinn-Waltz (F. Gumbert), Arion Mixed Chorus.

The Pacific Musical Society gave its first November program on Wednesday morning, November 12th, and the participants were: Mrs. John McGaw, piano, Lawrence Strauss, tenor, and the Pasmore Trio. From the personnel of these artists it will be seen that the event was a highly enjoyable one. The second November program will be given on Wednesday morning, November 26, and the artists will include: Miss Emerita Gillette, piano, Miss Adora Netterville, soprano, Mrs. Jane Besette and Herman Mattonne, piano and violin, and Mrs. Byron McDonald, contralto.

Miss Ethel Long, pianiste, an exceedingly able pupil of Miss Elizabeth Simpson, assisted by Mrs. Marion Hovey Brower, assisting teacher to Mrs. Olive Reed Cushman, gave a recital for the Berkeley Piano Club on Wednesday evening, October 22d, which proved an unqualified artistic success. The program rendered on that occasion was as follows: Variations on a Theme by Beethoven (two pianos) (Saint-Saens), Miss Long, Miss Simpson; Cycle of Bird Songs (a) The



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Woodpigeon, (b) The Starling, (c) The Yellowhammer, (d) The Wren, (e) The Owl (Liza Lehman), Mrs. Brower; (a) Marche Grotesque (Sinding), (b) Hexentanz (MacDowell), (c) Prelude, Op. 28, No. 3 (Chopin), (d) Impromptu, Op. 90, No. 2 (Schubert), Miss Long; (a) April (Gounod), Mrs. Brower; Concerto, G minor (Mendelssohn), Miss Long, orchestral accompaniment on second piano by Miss Simpson.

Bernat Jauhs, the able violinist and orchestral director, has recently returned from Europe where he spent several months revelling in musical feasts. So far he has not yet announced any definite plans as to his immediate intentions, but it is safe to assume that a musician of Mr. Jauhs' ability will not remain idle long in a city where efficiency is recognized.

The second organ recital of the fall series was given at the Pacific Conservatory of Music in San Jose by Warren D. Allen, Dean and organist. Mr. Allen was assisted by Nella Rogers, mezzo soprano, and the event was surely a very gratifying artistic success. The program was as follows: Three Excerpts from "Lohengrin," (a) Prelude to Act I, (b) Elsa's Bridal Procession to the Münster, (c) Introduction to Act II (Wagner); Mr. Allen; Scene from "Dinorah" (Meyerbeer); Miss Rogers; Menuet (Boccherini), Largo from the D minor Organ Concerto (W. F. Bach), Toccata and Fugue in G minor (J. S. Bach), Mr. Allen; Dream in the Twilight (Franco Leoni), The Leaves and the Wind (Mande Valerie White), Miss Rogers; The Seraph's Strain (Wolstenholme), Evening Song (Schumann), Scherzo from the 5th Sonata (Gallimant), Mr. Allen.

The Zech Orchestra, William F. Zech, director, is now diligently rehearsing for a concert to be given at Masonic Temple, at Van Ness Avenue and Market Street, on Friday evening, November 21st. The Zech Orchestra consists now of fifty able amateur musicians who have played together a sufficiently long time to obtain gratifying results under such efficient direction as that of

Mr. Zech. The program has been carefully compiled and will no doubt prove a source of great enjoyment to the large audience that usually attends these events.

Miss Adele Rosenthal informs the Musical Review that she has located in New York and is now preparing to appear in a number of important piano recitals.

Lawrence Goodman gave an excellent piano recital at the Von Ende School of Music in New York on Saturday evening, November 1st. The program rendered or that occasion was as follows: Brahms—Rhapsodie (transcribed for piano by Liszt); On Wings of Song (transcribed for piano by Liszt); Chopin—Impromptu; Nocturne, Scherzo; DeSchlozer—Etude de Concert; Brockway—Serenade; Dohanyani—Rhapsodie; Scott, Dancs Negre.

Under the direction of Howard E. Pratt the Sonoma Oratorio Society was organized with a membership of 150 prominent people of Santa Rosa. The purpose of this organization is to draw the people of the surrounding towns to a number of musical events during the season and assist in a movement to create annual California Music Festivals in which all singers in California are to take part. It is Mr. Pratt's intention to interest all the interior cities in Northern California in this movement, which is in accordance with the ideas set forth in the Pacific Coast Musical Review during the last few years. The festivals are, of course, to be given at the Greek Theatre, in San Francisco, and possibly alternately in Los Angeles, where they also intend to build a Greek Theatre, and the events will be competitive exhibitions of vocal ensemble music. The Sonoma County Oratorio Society of Santa Rosa is backed by the Chamber of Commerce of that city and it is Mr. Pratt's intention to interest other Chambers of Commerce in this enterprise. Now Mr. Pratt does not want to be misunderstood as intending to organize all the various oratorio societies. This would be a physical impossibility, but he does want others to do in the various counties of California what he is doing in Sonoma County, so that the California Music Festival idea will eventually be successful. At present the plans of the Sonoma Oratorio Society are to give a May Festival with a symphony orchestra which is to take two days. Particulars will be announced later. Mr. Pratt's object is a worthy one and deserves to be emulated and encouraged.

Mrs. Frances Thoroughman, soprano, and her pupils, Miss Bonita Coffman, mezzo soprano, H. D. Cutrell, baritone, A. E. Steele, baritone, and Frank Campbell, tenor, assisted by Mrs. May Brooks, accompanist, gave the Half Hour of Music at the Greek Theatre, Berkeley, last Sunday afternoon, November 2d. The following program was ably presented before a large audience: "Hear me, Norma," duet from "Norma" (Bellini), Mrs. Thoroughman and Miss Coffman; (a) Im Herbst (Franz), (b) Charity (MacDermott), Miss Coffman; Eventide (Blumenthal), Mr. Cutrell; "My Heart at Thy Sweet Voice," from "Samson" (Ernest Hahn), Mrs. Steele; "Depuis le Jour," from "Louise" (Charpentier), Mrs. Thoroughman; "Te sol, te sol quest' anima," trio from "Attila" (Verdi), Mrs. Thoroughman, Mr. Cutrell, and Mr. Campbell.

The pupils of Dr. H. J. Stewart will give a recital at their teacher's studio, 375 Sutter Street, on Saturday afternoon, November 1st. The program to be rendered will be as follows: Fantasia in C (Mozart)—Miss Elvera Gomes, Grieg's obligato for second piano by Dr. Stewart; Songs—Her Sorrow, Miss A. Erickson; Songs—On the Open Meadow (Stewart), Gay Little Dandelion (Chadwick), Piano solo—Prelude in C sharp minor (Bachmann), Miss Edith Cahn; Songs—With You (Nutting), Miss Edith Cahn; (a) Henschel, Miss Corona Ghiradelli; Songs—Prelude in G minor, L'Innocent, Mon coeur s'ouvre a ta voix (Saint-Saens), Miss Edna Lindgren; Duet for two pianos, Variations on a Theme by Beethoven (Saint-Saens), Miss Edith Cahn and Dr. H. J. Stewart; Songs—Nirvana (Adams), My Destiny (new) (Stewart), Miss Zeta Mendel; Vocal Duet—The Rose Weeping for Her Love (Stewart), Mrs. Carrie Brown Dexter and Miss Edna Lindgren.

A Benefit Concert was given recently by the Women's Association of the Japanese Congregational Church in Oakland under the auspices of the Oakland Conservatory of Music and which was participated in by students of the Conservatory which included several Japanese students. The program was greatly enjoyed by a large audience and contained the following numbers: Orchestra—Valzer Characteristic (Coleridge-Taylor); Artists of Oakland Conservatory of Music; Koto—Japanese Air "Chidori," Miss Aiko Kawashima, Mrs. Mildori Shimada; Violin Solo—Cavatina (J. Raff), Mrs. Mildori; Clarinet Solo—Nocturne, E flat minor (Chopin), Sakichi Toda; Piano Solo—I Love Thee (E. Grieg), Miss Rikiko Iki; Piano and Violin—Sonata No. 5 (Beethoven), Mrs. Gregory, Tsutomu Takata; Japanese Wedding Ceremony—The Ladies of the Church; Vocal Solo—(a) Love's Echo, (b) Love's Echo, (c) Love's Echo (Ernest Newton), Miss Edith Mote, by Summer Forsaken (a) Legende, (b) Polonaise Brillante (Wolstenholme), Tsutomu Takata; Vocal Solo—Hugb J. Williams; Orchestra—Symphonie Militaire (Haydn), the Artists of Oakland Conservatory of Music; Choir and Orchestra—(a) G major (Weber), the Artists of Oakland Conservatory of Music.

Miss Edith Mote, the successful California soprano, who left for Europe recently to enter upon a tour of concerts and vaudeville engagements, studied up to the time of her departure with N. Personne, Vilas Larsen Farrell, another pupil of Mr. Personne's, is now filling a successful vaudeville engagement in California cities. Miss Farrell is a brilliant coloratura soprano.



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N. PERSONNE PUPILS GIVE ARTISTIS RECITAL.

The pupils of N. Personne gave a recital at Century Club Hall on Wednesday evening, October 8th, which was an unqualified success. The pupils who appeared in the program were: Miss Gertrude Beeger, soprano; Miss Edith Mote, soprano; Mrs. Ruth Olmstead, soprano; Miss Lillian Keller, soprano; Miss Elizabeth Reynolds, contralto; Harry Robertson, tenor; Melvin Hall, tenor; E. Cropsey, baritone; Clyde Pierce, baritone; Giovanni Cortesio, baritone. These students were assisted by Edward Harkness, violinist, pupil of Adolph Rosenbecker, and Miss Mary M. Bumstead, accompanist. The Evening Post of October 9th said of this event:

"The pupils of N. Personne gave a recital last evening that drew an audience too large for Century Hall. There was not even room for the late comers in the rear hall. Among the best numbers on the program were Celeste Aida and Viva il vino (Cavalleria Rusticana) by Harry Robertson, who has developed a remarkably fine tenor voice, and several pleasing songs by Miss Elizabeth Reynolds and Miss Lillian Keller. The other numbers made up a program of much better than average quality."

The complete program was as follows: The Heart of a Hero (Bohemian Girl) (Erlene), Clyde Pierce; In bel di vedremo (Madame Butterfly) (Puccini), Miss Edith Mote; Celeste Aida (Aida) (Verdi), Mr. Harry Robertson; Mon Coeur s'ouvre a ta voix (Samson et Dalila) (Saint-Saens), Miss Elizabeth Reynolds; Violin Solo a Romance from 2d Concerto (Wieniawski), (b) Cavallina (Bolin), Edward Harkness; How Tranquilly I Slumbered (Der Freischütz) (Weber), Miss Gertrude Beeger; Viva il Vino (Cavalleria Rusticana) (Mascagni), Mr. Harry Robertson; Si Tu Mamanis (Donizetti), Miss Elizabeth Reynolds; Caro mio ben (Giordani), Ignor Giovanni Cortesio; Good Night (Quartet from Martha) (Flotow), Misses Gertrude Beeger and Elizabeth Reynolds, Messrs. Harry Robertson and Clyde Pierce; Ritorna Vincitor (Aida) (Verdi), Miss Edith Mote; Di Provenza il Mar li Sola (La Traviata) (Verdi), Mr. E. Cropsey; My Love is Like a Red, Red Rose (Dowry), Miss Elizabeth Reynolds; Solenne e quest'ora (La Forza del Destino) (Verdi), Messrs. Harry Robertson and E. Cropsey; Le Rameaux (Faure), Ignor Giovanni Cortesio; Terzett from Der Freischütz (Weber), Mrs. Ruth Olmstead and Miss Ruth Mote; My Harry Robertson; Le Parlate d'Amor Faust) (Gounod), Miss Elizabeth Reynolds; Sestetto from Lucia di Lammermoor (Donizetti), Messrs. Gertrude Beeger and Lillian Keller, Messrs. Harry Robertson, Melvin Hall, E. Cropsey and Clyde Pierce.

CORT THEATRE.

"The Merry Countess," the famous musical comedy from the New York Casino, will be the attraction at the Cort Theatre for eight nights only, beginning Sunday

night, November 16. Special popular-priced matinees will be given on Wednesday and Saturday. "The Merry Countess" is in three acts and is laid at a fashionable watering-place in Austria. Much picturesque scenery has consequently been evolved and the costumes are of fascinating design. Manager Rork has taken full advantage of these opportunities and the production as a whole is delightful. It must not be thought, however, that scenery and costumes alone have made for the reputation of "The Merry Countess." The operetta's chief claims for recognition lie in its libretto and its music.

The score is acknowledged to be the most exquisite ever written by Johann Strauss, the undisputed waltz king. The master-composer has given to the operetta most sensuous, insinuating, and haunting melodies. The book is by Glady's Unger and Arthur Anderson. Miss Unger is the beautiful California girl who has achieved for herself a great reputation in literary London. The cast interpreting "The Merry Countess" is a notable one and includes the following: Julia Clifford, Dale Winter, May Field, Carl Hayden, Harry Carter, Arthur Clough, Jack Henderson, Paule Ripple, Charles Edell, Fred Harnden, Pauline Semple, and Veta Lorenz. "The Chocolate Soldier," which is apparently as popular as ever, will be seen for the last time at the Cort Saturday night. Robert Mantell, the eminent tragedian, will come to the Cort in classic repertoire, beginning Monday night, November 24.

WARREN D. ALLEN ON MUSIC APPRECIATION.

San Jose Herald, Wednesday, October 23d

The seventh of the series of lectures on music appreciation by Dean Allen at the College of the Pacific was given yesterday, the subject being a continuation of the sonata form, which was introduced last week.

On last Tuesday, Mr. Allen commenced the study of the sonata by explaining its origin and its development by the early Italian writers. In his lecture yesterday he discussed Mozart and Haydn; their influence on this form of music, their relation one to the other and their comparative styles. These two men did more to enrich musical composition than any two of their time—the sonata as they perfected it being the best example of their labor and genius.

The Mozart sonata is characterized by simplicity and clearness, written in a direct way with no superfluous embellishments; while the sonata of Haydn is more fluent, with a broader outline and less formal treatment.

Mozart's life, though short, was a full record of beauty and genius. Haydn used the sonata form, but for symphonic works. His virtuosic bears the stamp of a great optimism, bred of an easy, unhampered life, full of good humor and cheer. Genuine comedy is found in the third movement of his sonata in "E flat." To Liszt, his vigorous movement suggested a lively argument between two fishermen as they gave vent to their indignation over some business deal.

Mr. Allen illustrated his subject with two sonatas—the one in "E flat" by Haydn, and Mozart's sonata in "B flat." He plays with precision and delicacy, and a sparkling clarity of tone that is fascinating.

Those who have been following his lectures are looking forward with great pleasure to the Beethoven program for next Tuesday. Mr. Allen will be assisted by Professor Landsberger.

JANIE KENNY.

The entire course of lectures arranged by Mr. Allen includes the following subjects: 1. Friday, Sept. 5, 4:30 p. m. Appreciative analysis of the Beethoven B flat and Mendelssohn D minor trios, also of the other numbers to be rendered at the opening concert on Sept. 8. 2. Tuesday, Sept. 16, 4:30 p. m. The origins of music. Music of primitive civilizations. Rhythm. 3. Tuesday, Sept. 23, 4:30 p. m. Folk Songs of Different Nations. 4. Tuesday, Sept. 30, 4:30 p. m. Bach. A lecture-recital on the works of J. S. Bach, by Mr. Landsberger and Mr. Allen. Polyphonic music, its influence and how to enjoy it. 5. Tuesday, Oct. 7, 4:30 p. m. An illustrated lecture-recital by Mr. Allen, organist, Organ music of Bach and his contemporaries. 6. Tuesday, Oct. 14, 4:30 p. m. The Dance-form and the Suite. Early music for the harpsichord by French writers and others. 7. Tuesday, Oct. 21, 4:30 p. m. The Sonata Form and its Development. Illustrations from Beethoven, Haydn, modern composers. Old Sonatas by Italian composers—Mr. Landsberger. 8. Tuesday, Oct. 28, 4:30 p. m. Mozart, Handel, and Haydn. Illustrations by Messrs. Landsberger and Allen. 9. Tuesday, Nov. 4, 4:30 p. m. Illustrated lecture-recital on the work of Beethoven. 10. Tuesday, Nov. 11, 4:30 p. m. The Romantic Era in Music. Field, Chopin, and Mendelssohn. Illustrations by students of the Conservatory. 11. Tuesday, Nov. 18, 4:30 p. m. Schumann and Brahms. Songs and piano works. 12. Tuesday, Dec. 2, 4:30 p. m. Wagner and his operas. Transcriptions for organ from the works of Wagner and selected Arias. 13. Tuesday, Dec. 9, 4:30 p. m. Liszt, his Contemporaries and his Influence. 14. Tuesday, Dec. 16, 4:30 p. m. Modern tendencies in music. Debussy, Strauss, Ravel, and Reger.

ALCAZAR THEATRE.

A theatrical event of actual importance will be the presentation of Bernard Shaw's comedy, "Man and Superman," next Monday evening and throughout the week at the Alcazar, with Evelyn Vaughan and Bert Llewellyn heading a carefully selected cast. Although this work of the world's most entertaining seer is regarded by many critics as his masterpiece, it has never been staged in the West, so its coming interpretation at the Alcazar can justifiably be announced as a novelty. It is not difficult to grasp the fundamental purpose underneath "Man and Superman," for Shaw's acute criticisms of modern life and the elements of the destructive social philosophy are expressed in a brightness that makes them perfectly intelligible to ordinary minds.

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Price 10 Cents

PRESENT GRAND OPERA SEASON SWAN SONG OF THE TIVOLI OPERA HOUSE

Following the Most Artistic Two-Dollar Grand Opera Season San Francisco Has Ever Seen, the Tivoli Opera House, Forced by the Indifference of Our "Musical" Public, Will be Changed Into a Moving Picture Theatre

By ALFRED METZGER

With the testimonial performances to be given in honor of the managing directors, E. Patrizi and E. Avigneau by the artists, tomorrow (Sunday) evening, the six weeks' grand opera season of the Western Metropolitan Opera Company will be concluded. At the same time the Tivoli Opera House will close its doors as a Temple of Music, and owing to insufficient support on the part of the public, will be conducted as a moving picture theatre. Neither the engagement of the best grand opera company we have ever had here at \$10 dollar prices, nor the exceedingly satisfactory comic opera season given by the Tivoli Opera House in several months this summer received sufficient financial backing on the part of the people of San Francisco to justify the management to continue this historic musical institution and with the assertion that the public did not desire the Tivoli Opera House any more, manager W. H. Leahy has decided to bow to the will of the public and give it its present idol, the "movies." We can imagine exactly how Mr. Leahy feels in this matter, for did we not possess an unusual spirit of human stubbornness and headbanded "stick-to-itiveness,"

appreciation may exist in this city, is entitled to a sufficient support of the public to enable him to pay the expenses regularly, has decided that the public has lost its affection for the old institution and has turned to new idols to worship, among which he believes to be the moving picture theatres as the most important. This is a decisive step at the musical intelligence of our public and in certain respects we believe it to be deserved. For certain low class musical comedies have enjoyed success at higher prices than the best performances given at the Tivoli and no matter what the opinion of the people may have been, the productions at the Tivoli Opera House have been better than the low prices of admission would have justified.

On the other hand we can not get such an extent as to entirely dislike first class light operatic performances and to prefer moving picture shows to them. Where there exists such a large percentage of intelligent theatre goers as there are in San Francisco, there must also exist a natural inclination toward fine performances of a musical nature. Still Mr. Leahy has one thing in favor of his course, namely, that the public did not support the Tivoli sufficiently to justify its continuance as a home for comic and grand opera. Now there must be a reason why the public did not flock to the Tivoli. And this reason can not be because it does not like first class productions, but because it is not satisfied with the same kind of production today that would have been successful at the old Tivoli Opera House. The public of today wants what is known as a two dollar production for seventy-five cents or for twenty-five and fifty cents. We believe that if it could be arranged so that the Tivoli Opera House would give as excellent productions as it gave during the zenith of its success at prices asked for at that time the public would flock to it today the same as it did before. The writer is very friendly to Mr. Leahy and he has never failed to back him in anything he has undertaken, and we are ready today to stand by Mr. Leahy through our thick and thin, like we would stand by any one of our friends, but we can not agree with him that the inadequate support of the Tivoli Opera House on the part of the public is altogether the fault of the people. We admit it to be a sad blow to the musical reputation of San Francisco to have the Tivoli Opera House changed into a moving picture house—a blow that brought tears of despair to our eyes when we heard it—but still we claim that the Tivoli Opera House did not prove to be that institution which the public expected it to become.

Now Mr. Leahy and other theatrical managers will claim that it is impossible to give the public the same productions today at the same admission prices possible prior to the fire. They say the higher cost of living necessitates higher salaries, the vaudeville stage has taken the best comic opera people from the field, the newspapers ask higher rates for advertising, stage hands want higher union wages and the management has to employ more of them, the musicians want higher salaries and there are more needed than formerly. We admit all this, but we still claim that if a house is entirely sold out at every performance at twenty-five and fifty cents it ought to be possible to make money. Of course we may be mistaken, but the people of San Francisco expect a higher class of performance at the new Tivoli Opera House as they used to get at the old Tivoli and they wanted it at the old Tivoli prices. They did not get such performances nor such prices, and hence they did not go. Now, Mr. Leahy no doubt sincerely believes that he could not get the people what they wanted under these conditions, and here we have the cause between the Tivoli management and the public reduced to a nutshell question. At the same time is that the man who can give the public comic opera productions on a big scale, with magnificent scenery and costumes, with large choruses and orchestra, with fine singers in the leading roles, with comedians who can make their audiences laugh and with orchestral leaders who can get some ginger into their ensembles will be able to make a fortune in San Francisco, as he will anywhere, if he can give these things to the public at prices within the reach of the most moderately situated man or woman. Possibly the managers who content that such a thing is impossible are right, but we should like to see it tried just the same.

Now we do not want anyone to think that we have any fault to find with Mr. Leahy. On the contrary we believe he has done what he thinks to be the only thing left for him to do, and he has a grievance against the public. At the same time we can not possibly agree with anyone who claims that a city has no musical taste because a comic opera season, or a grand opera season for that matter, was not sufficiently well supported as to make it pay big dividends. The musical

taste of a community is something that must be cultivated in the home and must vent itself in the appreciation of the best in music—and we believe San Francisco is now advanced to such an extent that ONLY THE BEST CAN POSSIBLY BE SUCCESSFUL, and anything that is only SUPPOSED TO BE THE BEST can not be placed in the same category of the REALLY BEST and be successful. Here we come then to the failure of the Western Metropolitan Opera Company to secure that support which it ought to have had. While we must blame the public to a certain extent for this lack of appreciation of as fine a grand opera organization as has ever been heard here for the price and even at higher prices, still there is something to be said on the other side. The public has been fooled so often by enthusiastic reports in the daily papers of grand operatic companies of the barnstorming character that the people have lost faith in the criticisms that appear in the papers. We prophesied that this would be the result when the daily papers "boosted" the Lombardi company at times when the personnel of the cast was shockingly inartistic and the stage management insidiously inefficient. We said then that the critics were gradually spilling San Francisco as an opera-loving community, and they have nearly done it. It will take a long time before the harm is undone. The Metropolitan Opera Company and the Chicago Grand Opera



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Company have contributed their share when they asked \$7 or \$7.50 for performances that would have been expensive at \$3. The New York managers have added their share by sending us comic opera companies of decidedly poor artistic quality and charged \$2 a seat for them.

The truth is our public has become skeptical, and it will not stand for cheap artistic enterprises at any price any more. They want the best that money can secure and they do not want to be taxed too highly for it, either. If this can not be accomplished then the public of San Francisco will not support either comic or grand opera any more. If it can be accomplished, then there is still a brilliant future in store for an institution like the Tivoli Opera House. And we are sufficiently optimistic to believe that the time is not too far distant when the people will get what they want, and the managers will make money just the same. When we have conversed in the past with managers about first class light opera companies, we have been asked: "Where are we going to get the people?" "Where are the artists?" "The few fine artists ask too high salaries and the others are singing in vaudeville and get too much money." According to these statements there do not seem to be any artists in the world, EXCEPT THOSE WHO HAVE ALREADY MADE A NAME FOR THEMSELVES. Does anyone want to tell us that there are no young and talented men and women in America who would be glad of the opportunity to be exploited in a stock theatre devoted to light and grand opera. What is being done in Boston, New York and Chicago? They have established opera schools, like Messrs. Steindorff and Rochester have done in San Francisco and are TRAINING THEIR MATERIAL. They are doing now

(Continued on Page 6, Col. 1.)

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In commenting on Wilhelm Bachaus' last appearance in London, the Standard stated that "there is still no great pianist who is more certain of getting a welcome at the hands of a critical metropolitan audience." "One of the pianist's greatest charms," said the same critic, "is the ease, almost the irresponsibility, of his wonderful manipulation of the keyboard—an ease and unconcern which sometimes seem to make a music-lover forget the brilliance of his achievements." Bachaus has returned to America for a tour under the management of London Charlton. The pianist first visited this country two years ago, and made a deeply favorable impression.

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\$2.00 Per Year, in Advance

PACIFIC COAST
Musical Review
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 THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
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ALFRED METZGER **EDITOR**

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SCHUMANN-HEINK DRAWS CROWDED HOUSES.

The World's Greatest Contralto Broke All Records of Concert Attendance so Far this Season and Proved to be in Excellent Vocal Condition.

By **ALFRED METZGER.**

During her visit in and about San Francisco, Madame Schumann-Heink appeared five times in public. On Friday, November 7th, she appeared as soloist with the San Francisco Symphony Orchestra and was responsible for a completely sold out house, hundreds of people being turned away. The following Sunday, only two days afterwards, Madame Schumann-Heink gave her own concert, and notwithstanding her having appeared shortly before, a very large audience was in attendance. On Wednesday, November 12th, the Diva sang for eight thousand school children at Dreamland Rink and was made an honorary citizen of San Francisco. On Friday afternoon, November 14th the great contralto sang at Ye Liberty Theatre, Oakland to one of the largest houses in the history of that place and on Sunday afternoon, November 16th she gave her final concert in San Francisco to a practically sold out house, hundreds of people being compelled to stand. In fact after the season started unusually weak in the matter of concert attendance, it was gratifying to not see Schumann-Heink has retained her drawing powers and how she still knows the secret of enthusing her audience and making them fall in love with her, and her art.

There is little to be added to what we have already said last week except that the second program rendered by the Diva was even a greater artistic treat than the first one. She was in excellent voice. The high notes as well as those of the middle and low register proved to be of exquisite quality and her intense declamatory art enhanced the thorough enjoyment of the afternoon's event. The beautiful song cycle "Frauenliebe und Leben" (Women's Love and Life) was given a reading that no artist who has been heard in it in San Francisco has ever been able to touch. Anyone who missed hearing Schumann-Heink sing this famous song-story surely will regret it some day. The Diva was in perfect condition from the very beginning of the program which opened with Rossi's Aria from Mitrane, followed immediately by Bach's delightful "My Heart Ever Faithful."

Although Madame Schumann-Heink's voice is wonderful to listen to, her intellectual grasp of the various compositions she interprets is even greater, and anyone of the more important compositions represented on her program was interpreted in a manner that will be remembered by everyone competent to judge as an example of how to sing intelligently. The Diva seems to have been in a particularly happy mood in this occasion, for she was exceedingly generous with her encores—even more so than usual. After the first group she sang "The Erlking" in a manner that brought down the house; after the Schumann group she sang "Frühlingssnacht," by Schumann and Die Forelle by the same composer; after the last group she sang "Der Jenz (Spring)" by Hildach. This practically added an additional group of four songs to the program. That his generosity was appreciated may be judged from the fact that her audience was extremely enthusiastic

applauding and cheering constantly. At the close of the program the people could hardly be induced to leave the theatre. We are glad to note that Madame Schumann-Heink's visit to San Francisco was extremely successful both from the artistic and financial point of view, for it proves after all that sufficient music loving people are still in this city to make the occasional visits of really great artists profitable.

Mrs. Katharine Hoffman did hardly be induced to leave at last Sunday's concert. The delicate touch, the grasp of the inner meaning of a composition and the delightful ensemble work with the soloist prove her to be a musician of unusual skill and an accompanist who represents that pillar of confidence to an artist which is necessary to establish a satisfactory basis between the two musicians. Her long association with Madame Schumann-Heink, fortified by her natural ability as an accompanist, has succeeded in making Mrs. Hoffman a most delightful feature of the Schumann-Heink concerts. In introducing Miss Nina Fletcher in her concerts, Madame Schumann-Heink has made a mistake. This young lady is unusually gifted. She draws a very smooth and flexible tone, plays with fluidity and smoothness, and reveals a technique of fine fluency and smoothness. Occasionally one would like to hear a more pronounced accentuation or rhythmic emphasis, but generally speaking Miss Fletcher made an excellent impression and gives fine promise for additional artistic triumphs. We can say with much gratification that the Schumann-Heink concerts in and about San Francisco were so far the greatest musical successes of the season 1913-14.

THE MELBA-KUBELIK CONCERTS.

Never before has such a colossal combination of musical talent been effected as that of Mme. Nellie Melba, the world's greatest soprano; Jan Kubelik, the most wonderful of the violin virtuosos; Edmund Burke, the young Irish baritone, who created a furor at Covent Garden last season; Marcel Moyse, the famous flute virtuoso of the Paris Opera, and Gabriel Lapiere, pianist and conductor. The salary list of the organization approaches close to the \$5,000 mark for each concert. Last Sunday the Melba-Kubelik concert at the Auditorium in Chicago broke all concert records in that city. The receipts were a little over \$11,000, and after three hundred chairs were placed on the stage and one hundred in the big orchestra space, more than three thousand people were unable to gain admission.

Few local managers have had the courage to risk more than one concert by this organization, but Greenbaum has taken two, and they will be given at Dreamland Rink on Sunday afternoons, December 7 and 14. The prices will be no more than those asked for Melba alone when she visited this city and are much less than in most of the Eastern cities where the best seats sold at \$5.00. Greenbaum announces a scale of \$3.00, \$2.00 and \$1.50 for reserved seats, and the entire balcony will be thrown open at the rate of \$1.00 unreserved, so that at each concert fifteen hundred people will have the opportunity of hearing Melba and Kubelik on one program for the modest price of one dollar. And as to the programs—they will be just what the people will want and expect. At the opening concert, for instance, Melba will sing the "Allegro ed il Penseroso" by Handel with flute obligato, one of the most exquisite numbers of the old classic repertoire and calling for the greatest skill of a singer, and later on the program the exquisite Aria from Mozart's "Il Re Pastore" with violin obligato played by the great Kubelik. Other numbers to be sung will include the "Ave Maria," or as it is popularly called, "The Willow Song," from Verdi's "Otello," and the pathetic aria of Mimi, from "La Boheme," which no living being can sing like Nellie Melba.

Kubelik will play the "Concerto" No. 2 by Wieniawski, Paganini's "Witches' Dance," Dvorak's "Humoreske" and a Sarasate "Spanish Dance," and Edmund Burke's offerings will be the Aria from the opera "Benvenuto Cellini" by Diaz, two Irish melodies by Tom Moore and some old English gems. Mail orders may now be addressed to Manager Will L. Greenbaum and these will be filled in order of their receipt, and to avoid speculators getting hold of a large block of seats, as happened in both New York and Chicago where the prices were boosted up to as high as ten dollars a seat, no more than ten seats will be sold to any one person. A check or money order must accompany the order and a stamped and self-addressed envelope for return of the tickets,

otherwise the tickets will be held at the box office until the end of the season. There will be no standing room and every person purchasing an unreserved ticket is guaranteed a seat. Send in your orders at once and avoid disappointment.

THE CARRENO COCERTS.

The programs for the three concerts by that superb artist, Mme. Teresa Carreno are most interesting and it will be noticed that there is a Beethoven "Sonata" on each one of them. This brilliant woman is considered an authority on the interpretation of the Beethoven works, and in Berlin, when a new artist plays Beethoven, his or her interpretation is usually compared with that of either Eugen d'Albert or Teresa Carreno. It is most interesting to know that Carreno's early studies were entirely pursued in New York and that it was only after scoring a colossal success in that city that she was sent to Europe where she was fortunate enough to be accepted as a private pupil of the greatest of them all, Anton Rubinstein. It will be most unique to hear a group of that master's compositions played by one of his favorite pupils.

Edward MacDowell was a pupil of Mme. Carreno's and she is very proud of him, and his Second Concerto for piano and orchestra is one of her favorite numbers. She has played it no less than three times at the famous Gewandhaus Concerts in Leipzig. It may not be generally known that it was quite a while before MacDowell decided to follow the career of a musician for he was equally gifted with the talent for painting and his family was greatly perplexed as to whether he should become a musician or a painter. Manager Greenbaum has arranged to have two hundred and fifty seats at the Carreno concerts for students at a special price of seventy-five cents in the hope of interesting more than the usual number who attend piano recitals in the concerts of this world-famous woman.

The program for this Sunday afternoon's concert will be as follows:

Sonata, Op. 57 (Appassionata)	Beethoven
(a) Prelude, Op. 28, No. 15	Chopin
(b) Nocturne, Op. 37, No. 2	Chopin
(c) Etude, G flat	Chopin
(d) Etude, D flat	Chopin
Etudes Symphoniques	Schumann
(a) Sonetto Del Petrarca	Liszt
(b) Etude, D flat	Liszt
(c) Rhapsodie Hongroise, No. 6	Liszt

The only evening concert will be given next Friday night, November 22, with the following list of works:

Sonata, Op. 24, No. 3	Chopin
(a) Nocturne, Op. 48, C minor	Chopin
(b) Waltz, Op. 42, A flat	Chopin
(c) Ballade, Op. 10, No. 3	Chopin
(d) Intermezzo, Op. 117, No. 1	Brahms
(e) Capriccio	Brahms
(f) Nocturne, Op. 9, No. 3	Brahms
(g) Rhapsodie, Op. 79, B minor	Schubert
(h) Impromptu, Op. 90, No. 3	Schumann-Tausig
(i) Marche Militaire	Liszt

The farewell program will be given on Sunday afternoon, November 20, with this program:

Sonata, Op. 53 (Waldstein)	Beethoven
(a) Nocturne, E major, Op. 9	Chopin
(b) Fantasia Impromptu, C minor	Chopin
(c) Barcarolle	Chopin
(d) Ballade, A flat, Op. 17	Chopin
(e) Fantasia, C major, Op. 17	Schumann
(f) Nocturne, F major	Rubinstein
(g) Barcarolle, A minor	Rubinstein
(h) La Fausse Note (Etude)	Rubinstein

The tickets are now on sale at Sherman, Clay & Co.'s and Kohler & Chase's.

KOHLER & CHASE MUSIC MATINEE.

The special attraction for the Matinee of Music to be given under the auspices of Kohler & Chase this Saturday afternoon, November 22, will be the rendition of the Sextet from Lucia by pupils of N. Personne. Every one of these students who will participate in this event have been well trained and possess excellent voices and there will be no question as to their effective rendering of this exceedingly popular composition. There will also be two compositions to be interpreted on the Pipe Organ, and the Kohler & Chase Piano will be utilized to fine advantage in the rendition of several delightful instrumental selections. The complete program will be as follows: Valse Impromptu, Op. 126 (Schytte), Kohler & Chase Player Piano; Selection, Pipe Organ; Barcarolle, Op. 27, No. 1 (Moszkowski), Pipe Organ; (Herbert), Kohler & Chase Player Piano; Sextet from Lucia (Donizetti), Pupils of N. Personne; Selection, Pipe Organ.

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Oakland, Cal., November 6, 1913.

The arrival at its majority of the Oakland Orpheus Club was the occasion of some memorable singing. That, indeed, is a tame and colorless phrase in which to describe it, when the fairly galvanic quality of the performance is still able to thrill the heart, at a distance of nearly two weeks of time. Two weeks, in these flying times, have added many new impressions, but none so big as to blot out, or even much to dim the splendor of the Orpheus performance. The club was happy in the presence and assistance of former conductors, accompanists and members. D. P. Hughes, honored among all musicians hereabouts, and growing gray in the work he loves; Robert Clarence Newell, who several years ago won what music had to offer, proved himself the prince of accompanists and a conductor of parts, and then left the art for an entirely successful business career; these two conducted the singers in choruses which they had been wont to direct in the days of their command. Mrs. Moore, Mrs. Pomeroy and Mrs. Redfield each took her place at the piano as they had done in other years. To mention the names of sinners once in the fold but now engaged in other musical activities who came to the birthday party would take more space than is granted this chronicle. Throughout the evening the most hearty good fellowship prevailed, winning the hearts of the participants and audience equally. Mr. Craudall must have felt the elation of success, as well as the joy of the friendliness, so apparent. The chorists surpassed its always artistic achievement. Such exquisite shading, such fire, such booming glory and such silky softness are not often heard, pray believe me. And through all, the essence of gaiety which marks an unusual occasion, when anticipations are more than realized—a sufficiently rare issue.

Carl Edwin Anderson, favorite tenor though he be, never, I think sang to such splendid purpose. He was inspired, perhaps, by the surroundings, and Bruno Huhn's manifold song Invictus received a truly significant interpretation. Mr. Anderson was, of course, successful in everything he sang, and the duets which he and Mr. Redfield gave were notable examples of the art of duo-singing. The audience was as eager for Mr. Redfield's songs, and as appreciative of them as all audiences are wherever he is heard. He is ardent and his voice is full of color, and such natural beauty as is vouchsafed to few organs.

On the same evening as that of the Orpheus concert, Miss Heath presented her pupil, Miss Clara Lou White, in a recital at the Alameda Unitarian church. My assistant reports that Miss White proved herself the possessor of a voice of pleasing quality, already bespeaking much intelligent training. Miss White's girlish manner disarmed criticism, as pointing to many years of serious study yet to come, and a sincerity apparent to all that she meant to make the most of those years. Miss White was assisted by Miss Lucy Friber, pianist, and Miss Lily Green, accompanist, in her meritorious first public appearance in recital. Miss White is a soloist in one of the Oakland churches.

The Liberty Theatre was filled on Friday afternoon last week to hear the greatest of contraltos, Madame Schumann-Heink's program contained some of the most truly fine songs and operatic arias written, including four Wagnerian excerpts, the Bach aria, My Heart Ever Faithful, three Beethoven's songs and five others in English. It would be welcome to give a detailed review of such a program by such an artist, who has been known and beloved here for several seasons. Nothing new is to be said, even if she dared the singing of it.

Charles Frank, her husband, will give a recital of a number of songs and arias this week, presenting a number of new songs, and a number of old ones. He is a very popular singer, and his program will be well received by the students and the general public.

Edward H. Jones, who has been a member of the club for some time, has been a very successful singer. He has been a member of the club for some time, and has been a very successful singer. He has been a member of the club for some time, and has been a very successful singer.

Mrs. R. H. Jones, who has been a member of the club for some time, has been a very successful singer. She has been a member of the club for some time, and has been a very successful singer.

Amos, who has been a member of the club for some time, has been a very successful singer. He has been a member of the club for some time, and has been a very successful singer. He has been a member of the club for some time, and has been a very successful singer.

celved special praise. Today Harvey Loy, the Berkeley organist, will give the program at the same church, one of the two or three available for the purpose. Mr. Loy's program is also well representative of organ literature, and he will be assisted by William Edwin Chamberlain, barytone, in oratorio selections.

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AMERICAN SCHOOL OF OPERA PRODUCTION.

Clever Students Present Grand and Comic Opera Scenes Before a Large and Enthusiastic Audience.

By David H. Walker.

The pupils of the American School of Opera, under the direction of Paul Steindorff and William F. Rochester, made a very strong impression concerning the methods which have been adopted to round them into operatic use in the short period of ten weeks, and also on account of some astonishingly good voices that were heard, and evident ability of a dramatic sort, at the German House, Thursday evening, November 13. The chorus was endowed with quite a number of very pleasing voices, and the soloists performed in a way that was in all instances at least semi-professional, and in one instance more than that.

Paul Steindorff conducted and he was supported by a chorus of about fifty—all pupils of the school—and by an orchestra of adequate size, so that the customary Italian opera volume of sound was produced. This was particularly noticeable in the performance of the second act of "Il Trovatore." The stage was set with all the customary operatic accessories when the curtain rose on the "Anvil Chorus." The young women on the stage were good to look upon, and they were dressed so that it seemed as if they had really been transplanted, without any change, directly from a professional stage. When they began to sing they did not do justice to themselves at first, but when the chorus was given the second time, it came out with great force, and better precision. Two of the soloists, Miss Frances de Larsh, who took the part of "Azucena," and Robert M. Battison, as "Manrico," sang the duets following the "Anvil Chorus." Miss de Larsh was in very excellent voice, and her singing was pleasing to the large audience. Dramatically, considering the time that she has been



JOHN FRANCIS JONES

The Well-known Welsh Baritone Who Has Opened a San Francisco Studio Recently

in rehearsal, she was also exceedingly satisfactory. Mr. Battison was also successful. The duets, consequently were well performed. The general effect of the performance of "Il Trovatore" was so good that the audience demanded a repetition.

Francis Suppes' recital, "The Lovely Galatea" followed. This brought a most surprising surprise in the person of Miss Verna Airey, who took the role of Galatea. Miss Airey had some time preparation both on the musical and dramatic side. She had been instructed in music, and in dramatic art by the American Opera School, and she had a stage presence to aid her in making her initial appearance. Miss Airey sings every part of her role as a soprano of good quality, and is very skillful. Her part is a very fine one, and she makes a very good impression. Her part is a very fine one, and she makes a very good impression.

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TWO ABLE VOCAL TEACHERS LOCATE HERE.

Among the more recent additions to our local musical colony, Madame M. E. Vincent and Frederic Vincent must be regarded as belonging to the foremost. Madame Vincent has now been a member of the musical profession, both as vocalist and teacher, during a period of forty years, fifteen years of which were spent in Louisville, Ky., with occasional trips to Europe every year. Madame Vincent knows all the famous singing masters of Europe, especially of Italy and France, and is a Lamperti-Garcia pupil as well as having studied with Mme. de la Grande of Paris. She has sung in several of the leading opera houses in Europe and also appeared with much success in concert. She has had studios in Paris, France, and Florence, Italy, and has been very successful with her pupils, several of them having become famous.

Frederic Vincent came here several months ago for the purpose of opening a San Francisco Bureau for Musical America and his weekly letters have been read with much interest by our musical people. Owing to his newspaper work Mr. Vincent has somewhat drifted away from his professional work, and has decided to again resume his position as an efficient baritone soloist and vocal teacher. He has studied with Lombard and Vannucci in Italy and also with some of the masters in Paris and Berlin, where he also appeared in concerts. He gave a concert in Seattle last year and prior to his coming to the Coast appeared in opera and concert in the East. We heard Mr. Vincent sing last Monday evening and found him to be possessed of a ringing, resonant baritone voice of splendid range and skilled in the interpretation of classic songs. He is particularly capable as an exponent of the declamatory art of song, of which Dr. Wüllner is such a master, and in every instance we found his interpretations interesting and well worth listening to. He sang some very pleasing songs by Maurice Leon Driver, who also played several piano compositions of his own very skillfully. Mr. Vincent has opened a studio in the Gaffney Building.



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M. H. HANSON BACK FROM EUROPE.

M. H. Hanson has returned from three months' travel Europe and announces that he has contracted to present the following artists for 1914-15: Ferruccio Busoni, the master pianist; Willy Burmeister, the violinist, who has not been heard here for sixteen years; Mrs. King Mark, wife of the great American voice teacher of Paris and Berlin; Baroness Signe von Rappe, prima donna soprano of the Stockholm and Vienna Opera Houses; Theodore Harrison, an American baritone, who has been the last three years soloist at the Siegfried Ochs Festivals in Berlin and has appeared in Oratorio performances with Willem Mengelberg in Frankfurt and Amsterdam; Arthur Alexander, tenor, whose voice and art have won popularity in Paris and London; Alice Verne, of the Paris Grand Opera, Opera Comique and Gaite Parisienne; and the French Tetractis, a quartet of four voices, who has been christened The French Tetractis; Frank Drewett, a pianist, who has created a following through her interpretations of the modern school and is now present having the unique experience of a concert in Egypt; Vida Llewellyn, a young American pianist, who is to perform Hugo Kaun's concerto with orchestra the next month. Mr. Hanson will again direct the tours of the artists under his management this year, and who are appearing in New York and throughout America this season: Ottilie Metzger, soloist of the Hamburg Opera; Marie Rappold, of the Metropolitan, New York, in February; Helen Bailey, prima donna soprano of the Montreal Opera Company; Franz Egenieff, German baritone; Myrtle Ellen, pianist; Vera Barstow, violinist; Boris Hamburg, cellist; Mme. Ohrman, soprano.

THEATRE FRANCAIS.

The next performance of the Theatre Francais will be on Thursday night, December 4, on which occasion the musical public will be greatly interested for there are to hear some real "opera-comique" for a change. The offering for that evening will be the delightful comedy, "L'Eté de la Saint-Martin," by Meilhac and Halévy, to be followed by Offenbach's one-act opera, "Les Femmes de Paris." This little composition is a veritable gem both vocally and instrumentally. There are but four characters, viz., soprano, mezzo soprano, tenor and baritone, and the orchestration is marvelously beautiful. The plot is a most ingenious and jolly bit of comedy and the music fits it with the nicety and elegance that pervades every bit of work of the French master. Those who know their Offenbach, as exemplified in "The Love Tales of Hoffman," "La Perichole," "Le Petit Duc," etc., will find that this master in a school that seems to have become obsolete. During the past few years the works of this master have been revived in Europe and met with greater success than ever. Di-

rector Ferrier and Manager Greenbaum promise a number of French classic operettas during the season with original orchestration.

ALCAZAR THEATRE.

"Alias Jimmy Valentine," the famous "play with a punch," is to be the Alcazar offering next Monday night and throughout the week, with Bert Lytell and Evelyn Vaughan in the roles which enabled them to score a most emphatic joint success last season in their own theatre at Albany, New York. Supporting them will be the full strength of the stock company and several specially-engaged players. Paul Armstrong adapted "Alias Jimmy Valentine" from one of the late O. Henry's most fascinating tales, "A Retrieved Reformation," and no dramatic work produced within the last decade made a more instantaneous and enduring hit. After an entire season on Broadway and a three months' run in Chicago it was sent on tour and as a "two-dollar attraction" drew capacity-taxing audiences.

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January 20 to 30, 1914
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Be sure and attend the Bachaus concerts next Jan.

END OF PRESENT GRAND OPERA SEASON.

(Continued from Page 1, Col. 3.)

what Europe has been doing for many years. We have so many fine voices in California that it would be a surprise to look at the actual statistics, and yet most of this material is constantly lost because of lack of opportunity. There should be an institution that can select this material and have it UNDER-ABLE AND EFFICIENT INSTRUCTORS and place it before the public at a theatre like the Tivoli—giving the public talented, youthful and ambitious young men and women who would possess all the enthusiasm of youth and the ambition to please and who would not require the extortionate salaries of the so-called stars. Under the proper auspices an excellent concert could be given by an engaging genuinely talented young people for their principal singers and also for the choruses, giving them a training and introducing them before the public when they are ready, would be an immense success, and we are willing to stake our reputation upon the success of this experiment.

The people will not listen to "sung-out" prima donnas or tenors who have been on the stage for years, who have become blasé and indifferent and who have lost the first bloom of their youth. The man who understands this problem and can act accordingly will make a fortune in this city, and we believe some day such a man may arise among us, and if it should be Mr. Leahy we would be the first one to hail him as one of the musical benefactors of the city. It is the same with our symphony orchestra. As long as there is an incompetent leader at the head of the organization the public will not support it, but as soon as there is a leader of authority and personal magnetism the Cort Theatre will not be big enough to house the audience. The public wants THE BEST, and it will never be satisfied any one with the NEAR THE BEST. And so have been completely devoted to the study of a discussion of a future problem, instead of giving our readers a resume of the opera season just past. Well, anyway it is passed, and it was a great season, introducing such fine artists as Carmelo Melis, Lucca Botta, Luigi Montefano and Anita and such an excellent director as Nini Behner, not to mention such a great composer as the Leoncavallo. We have had the best of the opera season such as Zingari, Thais, Zaza, Otello, etc., and the orchestra and chorus were excellent. It is a pity that the public did not flock to the theatre. There were a number of full houses, but not enough to make such a venture pay. But with all the excellence of the past season, we hope that the day will not be too far distant when we can witness a grand opera season sung in English by young American men and women well trained and artistically gifted.

DELIGHTFUL CHAMBER MUSIC CONCERT.

The first of a series of three chamber music concerts was given at Sorosis Club Hall last Tuesday evening by Mrs. Robert M. Hughes, pianist, Hother Wismer, violinist, and Herbert Riley, cellist, assisted by Miss Fernanda Pratt, contralto. The program consisted of: Trio in G major, No. 1 (Mozart); Sonata—for violin alone—Op. 12 (Max Regner); Hother Wismer's Songs—(a) Melodion (Brahms); (b) Mir traume von einem Königskinde (Henry Hadley); (c) Schmerzen (Wagner); Miss Fernanda Pratt; Trio in D minor, Op. 65 (Schumann). The entire program was rendered with characteristic sincerity on the part of the players and a display of thorough study of the subject which could not help making a deep impression upon the pleased auditors. Considering the fact that Mrs. Hughes, Hother Wismer and Mr. Riley have but recently organized this trio, it was surprising to note the fine ensemble work and the mutual understanding of these musicians. The fine spirit with which they interpreted the classics was delightful to behold, and especially praiseworthy was the accuracy and clean-cut precision prevalent in the delicate passages of the music. Mr. Wismer, especially pleased with the musically pianistic art of Mrs. Hughes which proved that this young lady must devote considerable time and effort to her musical studies, for she plays with a limpidity of touch and a thorough comprehension of the inner meaning of a classic composition which is very rarely found in a young woman of Mrs. Hughes' attractive personality. By this we mean to say that our attractive young ladies usually find more interest in social entertainments than in music study. It is gratifying as well as encouraging to know that there are some exceptions.

Herbert Riley displayed that sureness of attack, flexibility of tone and accuracy of pitch which has endeared him so much to our music loving audiences. He is an exquisite ensemble player who seems to have cultivated an excellent taste for all that which is elegant in musical expression. He plays with surety and with authority and forms a very useful member in an ensemble organization. Mr. Wismer's violin playing is so well known, and we have referred to it so often that but little remains to be added. In justice to that conscientious musician who has made his home in this city, we have a few violinists residing on this Coast who take their work more seriously and who devote themselves to music with greater love and affection than this artist who plays his violin with a complete abandonment. Both in his ensemble work and in his solo of the very difficult Max Regner sonata, he proved that he belongs to that class of artists who keep up the high standard of public performances among residents and visitors.

The most efficient musician is he who improves constantly. Anyone who cannot reveal at least some advance at each subsequent public performance is not accomplishing much in musical progress. Miss Fernanda Pratt is one of those studious singers who are ever on the alert for improvement, and every time one hears her sing is more struck by it. Her unquestionable intellectual ability. Her voice is one of those rare organs which possess plenty of quality as well as that inexpressible timbre which appeals so strongly to the senses or the heart. Her warm voice is excellently placed, showing

the same smoothness in the higher register as in the lower, and being utterly devoid of any break. She sang her songs with fine understanding and with a deep feeling, thus enhancing the poetic sentiment contained in the words. We were especially delighted with a composition by Henry Hadley entitled, "Mir traume von einem Königskinde." This delightful song is as much a gem as it is characteristic of the modern school of song literature. It would make a success on the programs of the great artists who visit here. Somehow the selection of songs by American composers on the programs of the visiting artists are not very representative, and a song such as this by Mr. Hadley, and others he has composed, would prove far superior to the usual run of so-called American compositions.

The second of this series of three chamber music concerts will take place at Sorosis Club Hall on Tuesday evening, December 16th. The program to be presented on this occasion will be as follows: Trio, Op. 87 (Brahms); Cello Sonata, Op. 9 (Richard Strauss); Trio, D major, Op. 70 (Beethoven). The high class character of these events justifies the encouragement of anyone deeply interested in the best in music.

WELSH BARITONE SUCCESSFUL HERE.

John Francis Jones, a well known Welsh baritone, located recently in Palo Alto and was so successful that he was induced to open a studio in the Gaffney Building, San Francisco. Mr. Jones has taught singing during the last fifteen years and has educated a number of excellent private pupils who have since become prominent in the musical world. He has been chosen on the committee to give the Welsh Bistedford during the Panama-Pacific International Exposition in 1915, which will be the greatest event of its kind in musical history. \$25,000 have been put aside as prizes in the competitive singing. The following extract from Mr. Jones' announcement will prove of interest to our readers:

In study of the Voice much care is taken toward forming a good technical foundation which is just as important in the career of a singer as in that of a pianist. In forming this basis particular attention is given to the following essential points: 1. A correct intonation; 2. A good and easy execution; 3. A clear and distinct pronunciation; 4. An intelligent expression, which embraces all the lights and shades, colorings, and artistic modulation of the voice. To sing well requires a thorough knowledge of the voice and how to use it. This means a knowledge of the proper position of the body, the mouth and the tongue, and a proper control of breathing. Much care is taken in interpretation, trying to cultivate in the student an artistic taste and an appreciation of the best works of art. Mr. Jones acquired his musical education under Prof. H. W. Owens, Chicago, Ill.; Mr. John Thomas, Boston, Mass., and Mr. Harry E. Jones, Philadelphia, Pa. For six years Mr. Jones had charge of the Voice Department of Lima College, Lima, Ohio; Principal of Voice and Choral Director at the Mennonite College, Bluffton, Ohio, five years, and four years, with The Katharine M. Arnold School of Music, Tiffin, Ohio. Besides being successful as a voice teacher, Mr. Jones has acquired an enviable reputation as choral director and as a concert and oratorio soloist.

MISS SIMPSON'S LECTURE RECITALS.

The following extract from the Berkeley Courier will be of interest to our readers, especially since Miss Simpson is at present giving a series of lecture recitals in San Francisco at the parlors of the First Unitarian Church. The second of the series of these lectures will be given on Wednesday afternoon, November 26th. Says the Berkeley paper:

Those who attended Miss Simpson's lecture-recitals were more than repaid by her delightful interpretations and masterful renderings. Miss Simpson brings to bear upon her work a thoroughly artistic temperament, trained faculties and a keen appreciation of the underlying moods of the composer. Her last lecture on "Chopin in the Romantic Mood" was most interesting and in line with Chopin's character and temperament and in contrast with his work with that of earlier masters, the lecturer showed conclusively that she gets to her fundamental principles that are the groundwork of all great compositions. Her analyses, which were necessarily technical, were clear and adequately interpreted at the piano, and her exposition of the various means of developing a theme was highly instructive. The entire absence of artificiality and affectation gives her listeners a feeling of confidence and satisfaction.

Miss Simpson has a clear, elastic, sympathetic touch, deliciously light and delicate, or firm and masterful as the occasion demands. She plays enormously difficult compositions with the ease that indicates perfect control of nerve and muscle and with a mean little without the artistic brain back of and the artistic interpretation. Her playing of the Polonaise and the Scherzo clearly demonstrated this. Rarely does one hear these wondrously beautiful compositions so exquisitely rendered, and to those in the audience who were not pianists, the concise and clear analyses of the various themes must have been as a lamp in unknown darkness. It brought out and accounted for changes in mood, the discordant notes so expressive of mental conflict, and the appeal of minor chords. It is evident that Miss Simpson in preparing her lectures not only "reads, marks and inwardly digests" many works dealing with her subject, but that, having "digested" she fuses cleverly the opinions of great authorities with her own artistic conclusions. Add to this faculty her beautiful playing, and you have an evening of artistic value and delight.

FANNIE BLOOMFIELD ZEISLER.

In early December that sterling artist, Miss Fannie Bloomfield Zeisler, will give two concerts in this city after an absence of eleven years.



Los Angeles, November 13, 1913.

The Thirty-Eighth concert of the People's Orchestra was held Sunday afternoon, November 9th, and two particularly fine numbers were given, one being the "Indian Suite" by Hans Linne and the other the reading of the "Race Mother" with orchestral interpretation, by Charles Farwell Edson. This beautiful poem written by Charlott M. Hall, has been set to music by Mr. Edson and his reading of it was delightful, the audience proving it by their hearty and ready applause, which Mr. Edson so graciously acknowledged by re-reading. The music is beautiful and carries the audience right along with the reader, painting the picture so vividly that one is really living with it. For the benefit of those who are not familiar with the poem I will give a brief sketch of it. It opens with a deep tone down in the basses and is built up through "cellos, violas, violins, basses and woodwind, depicting the sun rise. Then comes the theme of the "Race Mother," followed by the "Cave Man," and the latter two themes are blended into one, making the theme of the "Child," the product of the "Race Mother" and the "Cave Man." "Mingling strangely the holy dream in the deep waiting eyes of the woman and the careless, fierce face of the Cave Man, as he fought up to take her." The music closes with a wail of the wind as it blows across the waste.

The other beautiful number the "Indian Suite," written by Hans Linne in four movements for orchestra, had been played Sunday for the first time anywhere. The first movement is the prayer of the mother prays to the God Thunder for a child, the second the lover, the child grown up, the third is the Dakota squaw's motherly vow to the God Thunder, the fourth movement the war song and hymn of peace. Mr. Linne visited the "Omahas," "Dakotas," and the "Arapahoes," became profoundly impressed with their emotions and their primitive culture, studied them carefully and then composed this beautiful piece of work which may in time, be ranked among the first and best modern interpretations of aboriginal themes.

Brief Items of Interest.

The People's Chorus is practicing every Thursday evening at the Manual Arts for the "Messiah" which will require five hundred voices to be sung at the Auditorium at Christmas. Everything is progressing smoothly and they are doing splendidly.

At last the people are awaking to the fact of the great treasure they have in the People's Orchestra, in fact so much so that the people of "Alhambra" and "Pomona" are clamoring for them and there is some talk about taking the orchestra over there as this will be easier than having the people come to Los Angeles. At present it is quite different on account of transportation. They would be able to go over there once a week and give them a concert and it would be a great treat to the people that live here.

Isabella Curi, who left here seven years ago to complete her repertoire in Europe, has returned and on next Monday evening will be heard in recital at the Auditorium. Miss Curi has enjoyed success not only in Italy where she has been heard in most of the first class opera houses, and in Rome where she started an innovation when she presented a recital program in this opera house, but in Southern Europe and England as well, she will have the very able assistance on her program here of Norma Rockhold Robins, the well-known contralto with the University of Southern California, and Alfred Butler, the pianist. Blanche Henion Robins, always an addition to any recital program, will act as accompanist, sharing this distinction with Carrie Rowbridge.

LAETITIA PENN WASHBURN.

SHAKESPEARE PRODUCTIONS AT THE CORT.

In this season of numerous Shakespearean revivals, a distinct novelty is being offered by Robert Mantell in his Coast to Coast tour, a massive scenic production of the historical tragedy, "King John." It is in this play that Mr. Mantell will open his two weeks' engagement at the Cort Theatre, starting next Monday night, and he will read "John" for them and there is some matinee and on Friday night of the second week. In addition Mr. Mantell will be seen in eight of the other great Shakespearean and classic roles, the interpretation of which has won for him the leadership of the American stage. The order of plays for the first week is—"King John" Monday night, "Othello" Tuesday night, "Richard III" Wednesday afternoon, "Macbeth" Wednesday night, "King Lear" Thursday afternoon, "Hamlet" Thursday night, "King Lear" Friday night, "The Merchant of Venice" Saturday afternoon, and "Richard III" Saturday night. During the course of the second week Mr. Mantell will present "Louis XI" Monday night, "Macbeth" Tuesday night, "The Merchant of Venice" Wednesday afternoon, "King Lear" Wednesday night, "Richard III" Thursday night, "King John" Friday night, "Hamlet" Saturday afternoon, and "Louis XI" Saturday night.



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ORPHEUM.

Miss Dazie, the most noted American pantomimic and comic dancer, will be the headline attraction at the Orpheum next week in the little fantasy, "Pantaloone," a play for an ancient family, by Sir James Matthew Barrie, author of "Peter Pan," "The Little Minister," etc. Miss Dazie possesses the distinction of having been the first American prima ballerina to appear in New York in the Winter Garden and the Casino Theatre. She has since triumphed at the Palace Theatre, London, where she attracted the attention of Sir James Matthew Barrie, who immediately recognized in her his ideal for the role of Columbine. "Pantaloone" is a story of the life of actors of the "Harlequinade" as done in England years ago, the principal characters being Clown, Harlequin, Columbine and Pantaloone (her father). In this little play certain conventions are accepted as matter-of-fact, as that people of the "Harlequinade" are much the same of the stage as on, wearing the same apparel, etc., because it is all they have. Harlequin and Columbine never speak, according to "Harlequinade" tradition. The Clown is referred to as "Boy," the Harlequin as "Boy," the Columbine as "Girl," and the Pantaloone is called "The Old Man." It is also accepted that when the Harlequin wears his mask down over his eyes, he is invisible to all others, and that his wand has certain magic powers which he exercises at will.

Stuart Barnes, the favorite singing comedian and one of the funniest of monologists, will sing a number of amusing songs and also give impersonations of the emrased lover and the tormented husband. Barnes' face is his fortune. It is one of those big, round countenances that moulds to exaggerated expressions and illustrates well the predicament and conditions of the types he depicts. Mabelle Lewis, the petite, delightful innuendue, and Paul McCarthy, who is always popular, will combine an offering in fifteen minutes of enjoyable entertainment, consisting of music, song and chatter. Harry Armstrong and Billy Clark, those popular song-writers, will sing the latest compositions, "I Wasn't Expecting You," "Have a Heart," and will also contribute a bright, snappy and amusing comedy stunt.

MUSIC IN EUREKA.

Miss Dorothy McCargar, soprano, Frederick M. Biggerstaff, pianist, and Herbert Riley, cellist, played for the Sequoia Club of Music in Eureka on Monday evening, October 27th. The Eureka Herald said of the event: "The three artists, Dorothy McCargar, soprano, Frederick M. Biggerstaff, pianist, and Herbert Riley, cellist, presented by the Sequoia Club of Music last evening at Hughes Hall, were greeted by a large audience of Eureka music lovers. The concert was a decided success, or an opening concert the Sequoia Club could hardly have selected three more promising and interesting artists, each one being an artist of rare ability. Miss Mac-

cargar immediately won the audience with her sweet simplicity, singing her way straight into their hearts in the most engaging manner. Miss McCargar was a delightful surprise to Eureka, being extremely young and with a lyric soprano voice of great beauty and flexibility.

Herbert Riley, violoncello virtuoso, has an international reputation, his press notices from the largest music centers of Europe speaking of him as one of the great masters of the cello, although a very youthful artist. He is absolutely master of his instrument; his interpretation and soulful rendering of the various masterpieces, coupled with his perfect technique, mark him as an artist of the first rank. His spicato bowing and his pizzicato work were wonderful.

"Miss McCargar and Mr. Riley were most artistically accompanied by Frederick Biggerstaff, whose delicacy and sympathy were noticeable from the beginning. Mr. Biggerstaff has the most finished and delicate technique, which, combined with his broad interpretation and fire, stamp him as a true artist. His interpretation of Chopin was particularly pleasing, giving to these compositions the delicacy of feeling necessary to make them appealing. * * * The last number on the program, the Concert Waltz by Moszkowsky, was played with technical perfection, and massive strength and breadth of conception. Mr. Biggerstaff possesses a delightful singing touch and plays with great brilliancy."

MADAME MARCHESI DEAD.

Just before going to press we read in the daily papers that Madame Matilde Marchesi, the famous singer and teacher, died in Paris last Tuesday. There is at this time no space to comment any further on this news. However, this great pedagogue is so well known to our readers that a biographical sketch is really not necessary. The death of Madame Marchesi takes away one of the most prominent figures in the musical world.

Miss Ada Clement played the great Beethoven Emperor Concerto with the San Francisco Symphony Orchestra at the Cort Theatre last Friday afternoon. One of Miss Clement's pupils, Miss Lillian Hodgeson, will play a Brahms group at the San Francisco Musical Club November concert which will be devoted to a Brahms-Schumann program. Later in the season Miss Clement will give a pupils' recital introducing two advanced students and she will also give a concert of her own early in the new year.

Mrs. Waldeck-Biers, the well-known vocal teacher, is preparing a program of German, Italian and American lyrics to be given at the Hotel Shattuck, Berkeley, on Tuesday evening, December 2. Hother Wismer, violinist, will assist with some of the numbers and also play some obligatos. The patronesses and patrons from the society friends of Mrs. Biers will aid in the success of the affair. Miss Beth Geckle will be the accompanist.

Tickets will be on sale Monday at Wiley B. Allen, Oakland and San Francisco, also at Sherman, Clay & Co., both in Oakland and San Francisco. Admission will be fifty cents. The event will take place under the management of Z. Wesley Commerford of New York.

Miss Tessie Newman, the skillful young pianist who returned from Europe a few months ago played with much success for the Missouri Society at Y. M. C. A. Hall a short time ago. She played two numbers on the program and was very enthusiastically received. She also played at a reception musicale given at the residence of Mrs. Edward Taylor recently.

Mrs. Josephine Crew Aylin will give an organ recital at the First Baptist Church, Oakland, tomorrow (Sunday) afternoon under the auspices of the Northern California Chapter of the American Guild of Organists. The program will be as follows: Prelude and Fugue in G Minor (Bach), Romance in B flat (Wheeldon), Fantasia in F minor (Freyer), Slumber Song, Opus 7 No. 2 (Nevin), Intermezzo in B flat minor (Callaerts), Pastorale from Sonata in D flat, Opus 154 (Rheinberger), (a)—Andante in F (Lefebvre-Wely), (b)—Intermezzo in E (Major), Marche Pontificale (F. de la Tombelle).

The pupils of Mrs. Richard Rees will give an afternoon of song at their teacher's studio, 817 Grove Street, next Sunday, November 30th. The participants will be: Miss Thelma Du Chene, Miss Louise Stronach, Miss Helen Clancy, Miss Clara Bruce, Miss Beatrice Becker, Mrs. Lucy Helbling, Miss Lea Schary, Mrs. C. Moyer and Mrs. Camille Stronach-Naughton.

The Sonoma Expositor, in speaking about the concert given recently by the Beringer Musical Club, says: "The concert given in Union Hall, under the direction of Prof. Beringer of the Beringer Conservatory of Music in San Francisco, was a delight to all who were so fortunate as to be present. Each number of the program received most generous applause, showing that the audience appreciated the superlative musical talent manifested by the individuals of the club. The performance of Prof. Joseph Beringer and Otto Rauhut on the piano and violin respectively was most delightful, showing them to be masters of these instruments. The vocal work of Mrs. Widenmann and Miss De Martini was a revelation of sweet and harmonious melody. "O Divine Redeemer," sung by Mrs. Widenmann, with violin accompaniment by Mr. Rauhut, was wonderfully sweet and inspiring. The duet, "Holy Mother, Guide His Footsteps," by Miss De Martini and Mrs. Widenmann, was most beautifully and effectively rendered, and the performance on the piano of Miss Euben was especially fine and greatly enjoyed by the audience. The whole performance from the viewpoint of a high class musical recital was most satisfactory and reflects credit alike on the Beringer Musical Club and on the local gentlemen under whose auspices it was given."



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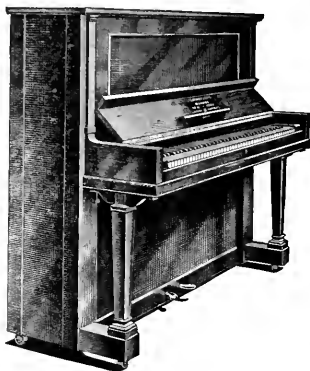
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CARRENO REVEALS MASTERY OF PIANISTIC ART.

Perfect Repose and Pronounced Intellectuality in Interpretation Combine to Arouse Intelligent Audience to Great Enthusiasm.

By ALFRED METZGER

One of the most musical audiences that ever assembled in Scottish Rite Auditorium greeted Madame Teresa Carreno last Sunday afternoon. We have never seen this great artist to such splendid advantage as on this occasion when she showed us the depth and purity of her technical execution and the depth and deliberation of her emotional phrasing combined to again bring before our eyes the beauties of what is generally known as the "old school" of pianistic art. Modern conceptions of the interpretation of the classics are associated so often with bizarre idiosyncrasies of hyper-emotional technical acrobatics that it is quite a relief to find a pianist who thinks only of the music that is contained in a Beethoven sonata or a Schumann composition and of the poetry hidden in a Chopin work. We have always contended that the old classics should only be viewed from the standpoint of the old school of pianistic art, that the modern compositions can practically be assigned to the so-called modern school of interpretation which may be classified as a school that permits a player to read a work pretty nearly as he likes. While we are thoroughly convinced that individualism is absolutely essential in the interpretation of any musical work, we believe that as far as the classics are concerned a certain element of traditional sentiment should be observed, for unless this element is given at least some right to their own purposes the character of the classics is practically destroyed.

For instance, the tendency of the modern artist is to accelerate tempi and introduce an unusual number of staccato and accelerandi while rendering a classic composition. Those who study these works thoroughly will discover the fact that a Beethoven or Schumann work, for instance, contains such deep intellectual musical thoughts and demands such thoroughness of execution that haste is one of the most dangerous things to employ in its reading. And yet haste and brilliancy are the two idols of our modern virtuosi. To our way of thinking, Madame Carreno has the correct interpretation of the classics. Her Beethoven reading was such an exemplary exposition of the genuine classic school that it might well serve as a certain standard by which to judge works of this nature. The elaboration of emphasizing every musical phrase, the serious care with which every tone was colored, the accuracy in securing every note of a run, a trill or any other technical ornament, and the careful building up of a climax for the most interesting part of the work, these were genuine examples of classic reading as they ought to be studied and executed. It was easily understood that in such application of the old school interpretation no "faking" can be possible. The careful reading of every note will emphasize an error with perfect clearness, while the modern idea of haste often covers up a multitude of sins. Besides, genuine intellectuality of phrasing cannot be done in a hurry; it necessarily contains all the elements of thoroughness and care and consequently it can only be effectively exhibited in the manner so graphically revealed by Teresa Carreno. We cannot imagine a more noble and dignified reading of the Beethoven Appassionata sonata than the one with which Carreno favored us last Sunday afternoon.

The Schumann Etudes Symphoniques were also rendered with scholarly precision and impressive musical coloring. The Chopin works contained considerable poetic beauty, and many of the most delightful and charming bits of sentiment, so frequent in the works of this sensitive writer, were noticeable. Still, we believe Chopin to be a composer of moods rather than of passions, and to interpret his works in the spirit of Beethoven or Schumann is not necessarily the ideal manner in which to bring out these moods. In the matter of the Chopin compositions we would therefore prefer the modern idea of interpretation; that is to say, taking artistic liberties with tempi and rhythms. Indeed, ponderous and elaborate conception of the Chopin works is not exactly to our taste, and yet most of the Chopin readings of Carreno's were based upon her dignified and careful style of classic reading. Far be it from us to maintain that Carreno's idea is not correct, for such a contention would be as foolish as it would be a display of ignorance, but we do say that we would see a brighter and more liberal or broader reading of the Chopin compositions than Carreno gave us last Sunday. In the Liszt works, too, this wonderful woman endeavored to emphasize a certain intellectuality which we are afraid is not sufficiently infused into these Liszt compositions to overshadow the sparkling brilliancy of

their technical intricacies. We did, however, admire greatly her conception of the Sonetto del Patrarca, for here the fine classic school was indeed employed to great advantage. In penning these lines it was not our desire to criticize Madame Carreno. She belongs to those artists whom to criticize would be ridiculous. We merely endeavored to jot down a few impressions received while listening to one of the greatest pianists that ever lived. How any piano student or teacher can stay away from a Carreno concert is one of those deep mysteries which confront us while watching musical progress in this community.

W

THE VIOLIN PROBLEM.

With the supply of really good old violins steadily decreasing in the face of an ever increasing demand, the violin-world in general and the performers on "The King of Instruments" particularly, are facing a very serious problem. When the violin makers of old laid down their tools, forced to quit their labors by the advent of the factories which were turning out instruments for too low prices to allow the slower hand-crafted and gradually died out. Man and all his labors must succumb to the tooth of time, and, although the work of the old masters have shown remarkable vitality, it is getting very evident that they cannot survive much longer. Hundreds of the once good instruments are already played out and are put away in museums and other places to be looked at and admired but not to be used any more. Many of us have perhaps hoped that the factory productions would eventually, by getting old enough, prove to be as good as the old masters' work, but we now know that this is a forlorn hope. We are forced to admit that it requires much thought and study, besides the merely mechanical operations to produce a fine instrument.

It is a hopeful sign that we now see men all over the world seriously applying their energies to the making of instruments by hand again. We have just discovered in our very midst a man, J. N. Aschow of Oakland, Cal., who has been quietly at work for some years solving the old problem, "given a log—make a fiddle," and he has succeeded remarkably well. Many of Mr. Aschow's

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instruments are already in the hands of some of our best local artists, and we have seen examples of Mr. Aschow's work which certainly deserve more than passing mention. Everything in a violin is important. The selection of material and the working of each little detail requires the most minute and careful study in order that the finished product may be a harmonious whole.

Perhaps the most perplexing part of the work of a violin-maker is the preparation of the varnishes, which must be especially adapted for the purpose. Mr. Aschow has, after many years of study and experimenting, finally succeeded in making a varnish which seems to meet all demands, being lustrous and very durable without any undesirable hardness. He cannot but think that the men who follow this occupation will give him credit for their work before them, as the musical world certainly needs their work to take the places of the old masterpieces which are rapidly crumbling to dust. Perhaps we shall witness another era of real violin making equal to the old classical period, which produced the Cremona violins and made names like Stradivarius, Guarneri and many others immortal.

Mr. Aschow has just completed a beautiful new violin for John Baumgartner of the Cort Theatre orchestra, and that able musician is very enthusiastic about his instrument. In fact he is so fond of this new violin that he is willing to dispose of his two fine old Italian instruments.

THE CARRENO FAREWELL CONCERT.

That really great artist and woman, Mme. Teresa Carreno, will give her farewell concert at Scottish Rite Auditorium this Sunday afternoon, November 30, at 2:30 p.m., presenting the following most interesting and beautiful offerings which no student of piano or lover of music can afford to miss:

Sonata, Op. 53 (Waldstein), Beethoven; Nocturne, B major, Op. 9, Fantasia Impromptu, C minor, Barcarolle and Ballade in A flat, Chopin; Fantasia in C major, Op. 17, Schumann; and Melodie in F, Barcarolle in A minor and Etude in A-flat, Anton von Rubinstein. The tickets may be secured at Sherman, Clay & Co.'s and Kohler & Chase's. On Sunday the box office will open at the Hall at ten o'clock.

THE MELBA-KUBELIK CONCERTS.

It is generally conceded that everybody loves a "bar-gain," and certainly the concert-goers to be given by the colossal Melba-Kubelik combination is one, if ever a bargain has been offered, for Manager Greenbaum has arranged to present this great and unprecedented attraction at a scale of prices usually charged for either Melba or Kubelik alone. Never before in the concert history of America has such a combination of concert stars been effected, and the appearances in this city are the result of many months of careful thought and work on the part of the famous English manager, Mrs. Schultz-Curtis and Powell of London, London, London of New York and Will L. Greenbaum. Of course such a costly combination can visit but a limited number of cities, and in places where the capacity of the available auditorium is not large the prices reach the proportions of a Metropolitan Grand Opera season, and in many places the spectators secured large blocks of seats and boosted the prices to as high as ten dollars.

At each and every concert of the Melba-Kubelik combination thus far given thousands have been turned away unable to gain even standing room. At the concerts in this city there will be no standing room, a seat being guaranteed every ticket purchaser; and, furthermore, San Francisco is one of only three cities in which the combination will appear more than once. As to the personnel of the organization very little exploitation is necessary. For twenty odd years no soprano with a voice comparable to Nellie Melba's has appeared on the musical horizon, and her success at Covent Garden during the season just finished was greater than ever. Mme. Melba is still the veritable queen of the sopranos. The virtuosity of the Kubelik has never been challenged; no one has surmounted the technical difficulties of the violin as this genius has since the days of Paganini and his qualities of musicianship have broadened with every year. Kubelik is the foremost of a school in which he has no rival; he accomplishes feats on the violin that others dare not attempt, and his playing of such works as Paganini's Witches' Dance and the brilliant works of Wieniawski, Sarasate, etc., has never been approached, much less equaled. His playing is of an entirely different type and school than that of Elmore Ysaye and Kreisler, as comparisons are impossible as well as odious.

Edmund Burke has been called the "John McCormack of the baritones." He is a young Irishman who has won his laurels at the world's foremost opera houses and is equally at home in the big romantic arias and the English and Irish ballads. M. Moysa, the flute virtuoso of the organization, is one of the graduates of the Paris Conservatoire, and the accompanist, M. Laperriere, is famed in Europe both as an accompanist and coach. The dates of these auspicious events are Sunday afternoons, December 7 and 14 at Dreamland.

The program for the first concert demonstrates that these artists are not merely relying on their big reputations. Mme. Melba's numbers will include the Aria from L'Allegro ed Il Penseroso by Handel with flute obligato, the Aria from Il Re Pastore by Mozart, with Kubelik playing the violin obligato, and Arias from Otello by Verdi and La Boheme by Puccini. Kubelik's offerings will include the Concerto No. 2 by Wieniawski, Paganini's Witches' Dance, Spanish Dance by Sarasate and Dvorak's Humoresque. Mr. Burke will sing the Aria from Benvenuto Cellini (Diaz), When Dull Care Old English (Leveidge), To Anthea (Haton), and the old Irish melodies, Meeting of the Waters and The Minstrel Boy. A complete change of program is announced for the second concert. The sale of seats will open next Wednesday and mail orders will receive careful attention. If addressed to Will L. Greenbaum accompanied by current funds and stamped envelope for return of tickets. No more than ten tickets will be sold to any one person. Full particulars regarding prices, etc., will be found in our advertising columns.

THEATRE FRANCAIS.

Lovers of genuine opera-comique of the very highest type will take advantage of the offering of the Theatre Francaise next Thursday night at Scottish Rite Auditorium, for, besides an excellent and standard one-act comedy by two of the best authors of France, Messrs. Melhauc and Heley, entitled L'Eté de la St. Martin, the performance will include a genuine music gem, the opera, Marriage by Lantern, by Offenbach, the composer of such works as Love Tales of Hoffman, The Grand Duchess, and others that are now regarded as the classics of the stage. The Marriage by Lantern requires a cast of five people, and among the vocal gems is a quartet that is one of the most beautiful buds in the literature of comic opera. The story is a very pretty one founded on an old folk story and the orchestration is Offenbach at his very best. A complete operatic orchestra under the baton of Emilio Puyans will assist. The seats are on sale at Sherman, Clay & Co.'s and prices range from \$1.50 down to 50 cents.

GREENBAUM'S JANUARY OFFERINGS.

For the first month of the new year Manager Greenbaum will present what might be termed an "avalanche of good things." First will come that great pianist, Wilhelm Bachaus, on his first visit to this city, and then will follow our own Karlheinz Perlman, whom we have not heard since her days as a "wunderkind," and who is now one of THE violinists. Then the one and only Paderewski will play for us, followed immediately by Pawlowa and her complete Russian Ballet and Symphony Orchestra and with the original scenery and costumes designed and executed by Leon Bakst and Boris Anisfeld. For the final January offering we are to hear those splendid artists, Clara and Josephine, who, after a long, on their way home from a triumphal tour of the Antipodes. So there will be "some doings" in January.

A PROGRAM OF ABBIE GERRISH-JONES COMPOSITIONS.

An Evening of Song, introducing compositions by Abbie Gerrish-Jones, was given at Sorosis Club Hall on Friday evening, November 14th. A very large audience crowded the auditorium to overflowing and among those present were noted several of San Francisco's best known musical people. There were twenty-seven songs presented and one song cycle containing twelve numbers. Judging from the applause the audience seemed to like "My Dear Little Irish Rose" sung by Jack E. Hillman best of all, for the same was accorded several encores. It is really difficult to judge from a first hearing the complete artistic value of a composition. There are so many things that may interfere with a thorough understanding of a work at a first hearing, such as nervousness on the part of the vocalist or unfamiliarity with the song on the part of a singer and many more little incidents impossible to enumerate. There was one thing noticeable, however, namely that the compositions presented on this occasion were very melodious, and in some instances contained more than usual poetic sentiment. It would be difficult to say at this time which of the songs were better than others, the fact is that there were a number of very skillful compositions among them.

The singers who interpreted the works were: Mrs. M. E. Blanchard, contralto; Miss Helen Colburn Heath, soprano; Jack E. Hillman, baritone; Frank F. Terramorse, Jr., tenor. The accompanist was Mrs. Edward E. Young and Chas. A. Neale was the flutist. Everyone of these artists did his or her utmost to give the works as effective and impressive an interpretation as possible. From a musical point of view we should say that the Song Cycle "Childhood" which closed the program was the most ambitious and most artistic effort presented on this occasion. This work contains a certain element of originality and musical contrasts which should make it quite accessible to the libraries of successful ensemble organizations. The various musical instruments seem to fare very well at the hands of Mrs. Jones for there were several songs composed in



ABBIE GERRISH-JONES.
The Successful California Composer Whose Charming Songs Were Presented at Sorosis Club Hall on November 14

their honor. These include: (a) The Piano, Voice of the Violin and The Bells, of course the latter are not exactly musical instruments, but the chimes belong to the musical family and it is of the chimes that Mrs. Jones speaks. Other songs that attracted more than passing notice were: The Night is Alive With Song, sung by Mrs. Blanchard, Knowst Thou Dear Love? and Somebody's Dear Eyes, sung by Miss Heath. Crossing the Bar and My Dear Little Irish Girl, sung by Mr. Hillman.

Twenty of the songs were written to words by the composer and it must be confessed that most of them were very skillfully compiled containing considerable sentiment. Mrs. Jones certainly proved to her large audience that she is a very skillful writer who has not been idle and who brings to her work an enthusiasm and an eagerness which is well worthy of encouragement. The complete program rendered on this occasion was as follows: Part One—(a) What Shall I Sing to Thee? (b) Barcarole, (c) A Broken Dream, (d) That is Love, sung by Paul Lawrence Dunbar, Mr. Frank Terramorse, Jr.; II—(a) Can You Forget?, (b) The Bohemian Woman's Song, (c) Cradle Songs, words by Yeats, (d) The Night is Alive with Song, words Anonymous, Mrs. M. E. Blanchard; III—(a) If Love be True, the My Laddie, (c) The Hepatica and the Bee, words by Caroline Thornton, (d) Knowst Thou Dear Love? (Flute obligato by Mr. Charles A. Neale), Miss Helen Colburn Heath; IV—(a) Song of the Archer, words by Conan Doyle, (b) Kahia, translated from the Persian, (c) Crossing the Bar, words by Tennyson, Mr. Jack E. Hillman; V—(a) In the Night, (b) Apart, (c) In My Young Days, (From Composer's opera, The Milk Maids Fair), (d) At the Piano, words by Stephen Phillips, Mrs. Blanchard, Part Two—(a) Voice of the Violin, words by Florence Richmond, (b) The Bells, Mr. Terramorse; II—(a) A Song of May, (b) The Water-Sprite, (c) Somebody's Dear Eyes, (d) The Meadow Lark, Miss Heath; III—(a) Spanish Serenade, (b) Impatience, words by Burton Brainer, (c) My Dear Little Irish Rose, Mr. Hillman; IV—Song Cycle, "Childhood," taken from "Child's Garden of Verses," by Robert Stevenson, Contralto Prologue—The Old Manse, Mr. Terramorse, Soprano—The Swing, Duett—

GREENBAUM'S ATTRACTIONS

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FANNIE BLOOMFIELD



Pianist

Tuesday Eve. Dec. 9 and Saturday Aft. Dec. 13

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January Offerings:

Wilhelm Bachaus, Pianist; Kathleen Parlow, Violinist; Clara Butt and Kennerly Rumford, Vocal Stars; Paderewski and Pawlowa, with the Imperial Russian Ballet and Symphony Orchestra.

Where go the Boats. Baritone—The Dub Soldier, Trio—Pirate Story, Tenor—The Hayloft, Duett—The Moon, Baritone—Windy Nights, Trio—Shadow March, Contralto—The Land of Nod, Quartette—Retrospection—The Old Manse.

FANNIE BLOOMFIELD ZEISLER.

Like Teresa Carreno, Fannie Bloomfield Zeisler came to this country when but a mere child and her early studies were pursued under two famous teachers in Chicago. When that famous artist, Mme. Essipoff, visited this country she heard the young girl play and at once induced her parents to send her to Vienna to study with the great Leschetzky. Mme. Zeisler remained under the guidance of this master for several years and then returned to America and made her debut, and since that day she has ranked among the world's best pianists. When a mere child of six she evinced unusual talent for music and her people always encouraged her in the work. Mme. Zeisler is not the only great pianist in her family, for Moritz Rosenthal is her first cousin, and although none of her children have adapted music as a profession they are all very talented.

Mme. Zeisler is the only pianist making her home in America and touring the world with this country as the starting point. She has played in Hamburg, Dresden, Cologne, Leipzig, Berlin, Copenhagen, Geneva, Paris and a score of other important European cities and everywhere carried her audiences away with her magnificent work. For many years she has appeared time and again with the leading symphony orchestras of this country, and in Chicago the more mention that Zeisler is to play with the Thomas Orchestra means a sold out house weeks in advance. It is about eleven years since Mme. Zeisler played in this city and her concerts were the first ventures of Impresario Greenbaum, for even before he had taken up this profession he had arranged for orchestra concert with Zeisler and the Hindemith orchestra and a Sonata Concert with Sigismund Bodin. This, however, was fifteen years ago.

The return of Mme. Zeisler will be welcomed by hundreds who remember her magnificent playing and by hundreds who have heard about it, and Mr. Greenbaum has arranged a special students' and teachers' matinee at which particulars will be found below. The first of such matinees will be given Tuesday night, December 9, with the following magnificent program:

Program—(a) Chopin, (b) Schumann, (c) Schumann, (d) Schumann, (e) Schumann, (f) Schumann, (g) Schumann, (h) Schumann, (i) Schumann, (j) Schumann, (k) Schumann, (l) Schumann, (m) Schumann, (n) Schumann, (o) Schumann, (p) Schumann, (q) Schumann, (r) Schumann, (s) Schumann, (t) Schumann, (u) Schumann, (v) Schumann, (w) Schumann, (x) Schumann, (y) Schumann, (z) Schumann.

The second and possibly farewell concert will be given Saturday afternoon, December 13, and on this occasion a special reduction of 50 cents on the \$1.50 and \$1.00 seats will be given to all students who present

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cards from their teachers, and Manager Greenbaum sending these cards to every teacher whose name can secure. Any piano teachers desiring to give their pupils and themselves the advantage of this privilege and who do not receive the cards may telephone to L. Greenbaum and a quantity of the special student card will be sent to their address.

The program for this special educational concert will include Beethoven's Minuet in E flat major, Chorus, Dancing Dervishes from The Ruins of Athens, transcribed by Saint-Saens, and the Turkish March from the same Beethoven masterpiece, transcribed by Rubinstein; this will be followed by Schumann's Etudes Symphoniques and then by a group of five Chopin great Mendelssohn will be represented by two of the Son without Words, Op. 62, No. 6, and Op. 67, No. 4, and request the artist has programmed The Jugglers, Moszkowski, Liszt's transcription of Schubert's Hark the Lark, Schubert's Impromptu No. 3 and 1 Military March transcribed by Tausig will complete the interesting list of works. The prices for the Zeisler recitals will be \$1.50, \$1.00 and 75 cents and the sale will open at Sherman, Clay & Co's and Kohler & Chase next Thursday, December 4.

MUSICALS AT MANNING SCHOOL OF MUSIC.

A very interesting program was given by John Manning and Frank Carroll Giffen at the residence of Mr. and Mrs. Manning, 2550 Jackson Street, on Friday evening, November 21st. The program was rather impromptu affair, the numbers of Mr. Manning being played just as the mood seized him. He began the program with a group of three classics by Schubert, Beethoven and Schumann, the works being respective impromptu, Rondo and Aufschwung. Later on in the program Mr. Manning played Chopin's B flat minor Sonata. Everyone who was present on this occasion, there was a large number of San Francisco's leading musical people, were delighted with Mr. Manning's technically perfect interpretations. He played with fine tone and exceedingly effective phrasing. He invested his work with more than customary musical intelligence and very apt explanatory remarks often proved that his interpretations were based upon fixed musical ideas which he succeeded in emulating during his recital. We certainly enjoyed his work thoroughly.

Mr. Giffen sang at first a group of six songs. Four of these were folk songs of the Greek, Hungarian, Scot and American national characteristics. The Greek song was by Ravel and the American song was the well known melody Genevieve, the other two were anonymous. The two other songs of this group were Greeley by Mendelssohn and To Autumn by Hattton. Mr. Giffen adopts the declamatory style of singing, using a full tenor capable of fine lyric shadings, and succeeds in impressing his audience with his sincere artistic faith. He was heartily applauded for all his work, and doubt sang another group of songs later, but as there were no programs and the writer was compelled to leave, we are unable to tell our readers more about this enjoyable event.

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No charge of any kind is made for this complete library of music—our player piano prices remain exactly the same as always—the lowest in San Francisco for quality.

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ZECH ORCHESTRA CONCERT.

By DAVID H. WALKER

An audience of very unusual size was attracted by the Zech Orchestra to a concert that was given under the auspices of California Commandery No. 1, K. T. at the new Masonic Temple, Friday evening, November 21. Long before the time for beginning the concert every seat in the very large auditorium was occupied, and it was necessary to extend the seats out into the hallway; and even then, with galleries and main floor crowded, always were used for seats and many stood during the entire evening. This must be considered a very high compliment to the Zech Orchestra, and to William Zech, Director. The program opened with the "Raymond" overture, and this went off exceedingly well. The orchestra now has the advantage of many players who have performed under the direction of Mr. Zech for several seasons, and this has added the advantage of a good understanding between orchestra players and director, and the overture particularly called the attention of hearers to this fact. The wood wind was very delicate and sympathetic. The brass was stronger than any previous concert of the orchestra to which I have attended. The body of strings was ample and effective. As a result of all these circumstances the concert opened very auspiciously, for it was seen that the players had their work well in hand and that they were playing with a degree of precision in attack that was unusual.

On the program were two very charming numbers for string orchestra, namely, an andante by Tchaikowsky and MacDowell's "To a White Rose." These were done excellently and were rewarded by the enthusiastic plaudits of the audience. Massenet was well represented on the program by "Scene Religieuse," Invocation from the "Les Etranges," and a march from "Scenes Pittoresques." There was an American fantasia by Victor Herbert which also commanded favorable attention. The orchestra was assisted by Arnold Miller violinist, who performed the "Fantasie Appassionata" by Viennas, Miss Corinne Goldsmith accompanying. This was followed by an encore which was strenuously demanded. Miss Goldsmith was quite effective as accompanist. Mr. Miller's playing was fluent and pleasing. The program had been made up along melodious lines, course of selection which is invariably popular. Mr. Zech now has the nucleus of an organization which under his direction promises to play an important part in shaping public musical taste and in giving pleasure to large audiences. He has toiled toward this goal with patience and ability. The reception given to the program in the new Masonic Temple must have been very agreeable to him as a director, and to the large number of performers whom he conscientiously led.

A very delightful reading of Debussy's Pelleas and Melisande was given by Miss Gladys Emmons at the St. Francis Hotel recently. The instrumental part of the work was interpreted with fine taste by Gynia Ormay, and, Nicholas Weiss, violin, and Victor de Gomez, cello.

MAYOR ROLPH VEToes OPERA HOUSE.

(Continued from Page 1.)

institution. People of broad principles usually do this thing in a public-spirited way, just as wealthy people in America donate money toward universities or similar educational institutions. They do not receive \$50 scholarships with each \$850,000. Such a proposition has never been made except by the Musical Association of San Francisco through Mr. Redding.

If the wealthy citizens of San Francisco want to endow a municipal opera house and want to do a real public-spirited thing, let them put up the money unconditionally and for the purpose of making admission to grand opera performances EASIER for the public instead of more difficult. Let them donate this opera house to the city so that it would be impossible in future for anyone to charge exorbitant rates for opera, and not endeavor to uphold and defend the principle of exorbitant rates. Anyway, we believe the time is past in America when the public will pay exorbitant prices for grand opera. The managers will have to be satisfied with less profits and the artists with less salaries. And the sooner Mr. Redding and his class realizes this truth the better it will be for their peace of mind. But the \$850,000 and the privilege of selecting seats is by no means an actual endowment. The former sum was to be spent on the building, and the purchase of seats was not made compulsory. If anyone did not want the seats they did not have to buy them, but they were reserved till twenty-four hours before each evening performance. In other words, it would have been practically impossible for anyone to get a good seat until twenty-four hours before a performance. Most people want to get their seats several days ahead of a performance, especially for grand opera. Of course, the society people would only have taken their seats on occasions of special interest, like an extra-fine performance. On "off-nights" the "rabble" would have been welcome to the seats. We know that kind of society people very well.

The whole trouble is that a few wealthy society people wanted a particularly handsome opera house without having to pay for the lot upon which it was to be erected. As to public-spiritedness in connection with this, that was, in the words of Mr. Redding, mere "piffle." They were so sure of having gained their point that they were already congratulating themselves. Possibly Mr. Redding was assured the position of attorney at possibly a large salary, at least such is the rumor. Now, the Mayor of San Francisco, considering the welfare of the public at large more important than the welfare of a few wealthy citizens, has put his foot upon the project and they are all as "mad as hornets." No one is more pleased to see wealthy people encourage music in an unselfish and public-spirited manner than we are. But when we are given the worst symphony concerts we ever had at the greatest expense ever used for such purpose we surely have a right to be afraid of such people and to rejoice over the courage of a city executive who stands for justice and fair play.

THE MUSICAL REVIEW'S HOLIDAY NUMBER.

On November 1st we notified all our paid-up advertisers that they were entitled to complimentary space in the Holiday Number which will be published on December 20th, and that all paid-up advertisers should mail their copy containing a skeleton idea of their activities during the year or any facts from which we could write an interesting article. We stated that the last day on which such copy will be accepted was November 15th. Now most of our paid-up advertisers have mailed us the information we sought, but there are still some who have not sent in any copy. Now we do not want the advertisers to write their own complimentary notices. We shall attend to that in every case where it is deserved. What we do want is an enumeration of facts concerning the actual work done by the teachers and artists who use this paper as a medium. We believe these facts to be of interest to every reader of this paper. They are certainly not intended as so-called "puffs."

For the benefit of those who have not yet taken advantage of this proposition, or have misunderstood us, we want to say that they may have until December 2d to send in their statements of facts. We shall do the writing ourselves, and that is the reason why we want the copy so early. Now this is the last notice to advertisers we intend publishing before the appearance of the Holiday Number which will be the third exposition number and our thirteenth anniversary number. The last advertising copy for the first form of this edition must be in the office not later than Tuesday afternoon, December 2d.

Only regular annual advertisers who are not delinquent in their accounts are entitled to this complimentary space. Only a record of activities is acceptable and not a biographical sketch or similar complimentary matter. Anyone possessing a half tone may have his or her portrait published with the article. We hope that those of our advertisers who are not taking advantage of this offer and mail us the facts asked for will not feel offended when they do not find themselves represented in the Holiday Number. We cannot do any more than notify them of our good intentions in this matter.

Orpheum O'FARRELL ST bet. Stockton and Powell
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Marie McFarland, the American Nightingale and Madame Trianon, an operatic star of international reputation. Billy Gould and Delbe Ashlyn, in Song and Sayings. John E. Hazard, Monologist. Two Cartoons. Phlegmatic gymnasts. Hyman Meyer, the man at the piano. Stuart Barnes. Mabelle Lewis and Gerald McCarthy. World's news in motion views taken exclusively for the Orpheum circuit. Last week, Mlle. Dazie in "Tantalum," a plea for an ancient family by Sir James Matthew Barrie.

Evening Prices—10c, 25c, 50c, 75c. Box Seat \$1.00
Matinee Prices—(Except Sunday and Holidays)—10c, 25c and 50c.

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FANNIE BLOOMFIELD ZEISLER AND HER FAMILY

Zeisler Concerts at Scottish Rite Auditorium, Tuesday Evening, December 20th and Saturday Afternoon, December 13th

ORPHEUM.

The Orpheum announces another great new show for next week. Marie McFarland the American Nightingale and Madame ?, an operatic star of international renown, will be heard in a delightful programme of songs selected from the most celebrated and popular numbers. Miss McFarland whose equal is rarely found in grand opera is proving an immense sensation in vaudeville and Madame ?, whose identity is veiled by a mask is equally as successful. There is of course an interesting story for the concealment of her features from public gaze by Madame ?, but this is not the time to tell it, suffice it to say that it is owing to no personal disfigurement. The verdict on Madame's ability as a vocalist is awaited with curiosity by those who are aware of the reason for the mystery with which she envelops herself. Billy Gould and Belle Ashlyn, whose personality, appearance and ability have combined to make them immense favorites will chat, sing and dance in a manner that is thoroughly original and always a source of delight to their audiences.

John E. Hazzard, comedian and author, whose series of verses "Ain't it Awful Mabel" have been everywhere read and laughed at, while his character comedy creations in a dozen musical comedies have brought him enormous popularity, will deliver an amusing and thoroughly original monologue in that rapid-fire easy way which is so effective with him. Phlegmatic gymnasts is the peculiar description of the Two Carbons give to themselves. These two young men, attired in ordinary street dress perform a routine of acrobatics of the most difficult sort to which they have added a new finish. Hymen Meyer "the man at the piano" will offer a unique piano skit which may be summed up as a melange of monologue, burlesque, imitation and musical travesty. Next week will be the last of Stuart Barnes, and Isabelle Lewis and Paul McCarthy. It will also terminate the engagement of the famous American dancer Mlle. Dazie who is creating quite a sensation in Sir James Barrie's plea for an ancient family "Pantoloon."

ROBERT MANTELL AT THE CORT.

With a performance of "Louis XI" in which he scored sensationally at his last previous visit to San Francisco, Robert Mantell will open the second week of his engagement at the Cort Theatre Monday night. "Louis XI" is from the French of Casimir Delavigne, a contemporary of Victor Hugo who endeavored to do for the drama what Hugo was doing for fiction, namely to transplant the great characters of French history into romance. "Louis XI" was the most successful of all his numerous plays and is the only one that now survives. Delavigne's portrait of the French rival of the Roman Nero is one of the few creations of modern times considered worthy of a place in a repertoire made up principally of Shakespearean personages. Mr. Mantell's impersonation of Louis is considered by many of his admirers his masterpiece, some putting it even above his King Lear. His transformation into the weak and shrunken tyrant is the most striking bit of physical acting that has been seen on the stage in the memory of the present generation. "Louis XI" will be repeated Saturday night. On Friday night he will be seen again in "King John," the feature play of this series of repertory in which Mr. Mantell created so favorable an impression. On Monday night and Thursday matinee performances of his morning work. The other plays of the week are "Macbeth," Tuesday night, "The Merchant of Venice," Wednesday afternoon, "King Lear," Wednesday night, "Richard III," Thursday night, and "Hamlet," Saturday afternoon. Alice Lloyd follows on Sunday, December 7.

The second of a series of three chamber music concerts was given by the Minnetta Quartet last Sunday afternoon at the residence of W. E. Shapiro of Oakland. The program included the Haydn String quartet in D major, Op. 64, No. 5; Serenade in a String quartet by Borodine, Lento by Dvorak, and Orientale by Gounod; String Quartet in G major, Op. 15, by Kopylov. The quartet was greatly enjoyed by a large and musical audience. The members of the quartet acquitted themselves ably of their various tasks.

THE KOHLER & CHASE MUSIC MATINEE.

Miss Ruth Buchse, contralto, has been engaged as soloist for the regular weekly Matinee of Music which will be given under the auspices of Kohler & Chase, Sunday afternoon, November 29th. In selecting this capable vocalist the management of these events has made no mistake, for Miss Buchse has scored a series of artistic triumphs before the prominent musical and social clubs of this city. She belongs to the younger set of the California artists and is the possessor of a rich, sonorous contralto voice of splendid range and flexible quality, and she uses this fine organ with an artistic taste that always earns her the applause of her delighted auditors. Miss Buchse is a pupil of Madame M. Trombini, who has trained her in a manner that brings her continuous success. Her appearance at the Kohler & Chase Matinee forms one of her first experiences as a professional artist. A short time ago, Miss Buchse sang for the California Grays at a big public event and early in the new year she will be the soloist at the Grienauer concert.

Besides the solos by Miss Buchse there will be a number of charming compositions in the program which will be played on the Knabe Player Piano and on the Pipe Organ. The entire series of works which will be presented on this occasion is as follows: Liebeswalzer Op. 57 No. 5 (Moszkowski), Knabe Player Piano; An Open Secret (Woodman), Miss Ruth Buchse, with accompaniment by Miss Contadori on the Knabe Concert Grand Piano; Water Nymph (Nevin), Liebestraum No. 3 (Liszt), Knabe Player Piano; Nur wer die Sehnsucht kennt (Tschakowsky), Miss Ruth Buchse, with piano accompaniment by Miss Contadori on the Knabe Concert Grand Piano; Selection, Pipe Organ.

ALCAZAR THEATRE.

"The Escape," which many competent critics have pronounced Paul Armstrong's masterpiece, is to be given its first presentation in San Francisco next Monday night and throughout the week at the Alcazar, after scoring emphatic success in Los Angeles, Chicago and on Broadway. Evelyn Vaughn and Bert Lytell will lead the players. In this, his latest work, Armstrong delivers an even stronger "Punch" than is conveyed by either of his previous ventures in the field of realism, for its theme is more vital than those of "The Deep Purple" and "Alias Jimmy Valentine." Instead of appealing only to folk who are interested in criminology and prison reform, "The Escape" is an intelligent and daring application of the theory of eugenics to mankind. It starts with a crime in a New York tenement and attributes it to congestion, lack of air and light, unwholesome environment and the brutality which arises from squalid living and depressing relationships.

Ernst Wilhelm, pupil of Dr. Ludwig Wülner, who has recently located here and whose fine declamatory art has already established his reputation in this community, has been very busy of late. He appeared before the Century Club on Wednesday, November 19th, with Suzanne Pasmore at the piano, and created an excellent impression. The program included the Erlking by Schubert, Der Steinklopfer by Strauss and Das Hexenlied. As encores Mr. Wilhelm presented works by Resa and Busch. He was enthusiastically applauded after each composition. On December 6th Mr. Wilhelm will appear with Mrs. Emil Poli at the Fairmont Hotel. On December 4th Mr. Wilhelm has been engaged for a reception in the beautiful music room of Mrs. Samu Schwartz on Washington Street. Following the holidays Mr. Wilhelm is planning to give a recital of his own. In addition to his recital Mr. Wilhelm will appear in a series of engagements together with Mrs. Emil Poli, the well known dramatic reader.

The many friends of William King, the well known and very talented organist, were shocked recently to discover that he had suddenly as the result of tuberculosis. He had been sick for a year or so, and just at the time when his friends believed him to be improving he suddenly took a turn for the worse and quickly succumbed. Mr. King was a pupil of Gullmatt and Widor of Paris and proved to be one of the most capable organists in the West. He was a member of the American Guild of Organists and occupied responsible positions at leading houses of worship. He was very well liked personally and had a host of friends who admired him greatly. He leaves a widow to whom he was married but a comparatively short time.

The Musical Review is in receipt of information from St. Louis that on the occasion of the Melba-Kubelik concert in that city, on November 18th, 8500 people attended that event and the receipts were \$13,000. In New York the receipts were over \$10,000 and in Chicago over \$11,000.

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ACTIVITY AT NOTRE DAME CONSERVATORY.

Students Present Sacred Drama and Harold Bauer Plays to an Audience of Enthusiastic Disciples of the Art and is Heartily Received.

The following two extracts from the San Jose Mercury regarding the activities at Notre Dame Conservatory will be of interest to our readers:

The students of Notre Dame College gave their first musical entertainment Monday evening in Notre Dame hall, which was, as usual, tastefully decorated. The occasion was the celebration of the feast of the beloved sister superior, Sister Mary Veronica. All taking part in the drama and music certainly reflected credit upon themselves and their alma mater. The costumes, setting, light effects and sustaining of parts left nothing to be desired. These charming evenings of drama, music and song are wonderful factors, morally and physically, in the education of the young, implanting noble sentiments, training in graceful action, ease and manner and self-possession, hence such entertainments have never been omitted during the 62 years of Notre Dame on this coast.

The following was the program rendered, and where all acquitted themselves so satisfactorily individual commendation is unnecessary: *Fabiola—A Sacred Drama*, Dramatic Personae: Fabius, a Roman nobleman, M. Brown; Pulvis, a Syrian, Mr. Harrison; Sebastian, Officer of the Imperial Guard (Christian), E. Costello; Corvinus, son of Tertullus, M. Hughes; Afra, Graia, Syra, Euphrosyne, slaves in the household of Fabius, afterwards Mariam, A. Batchelor, P. Shaw, V. Harrison, C. Young; *Fabiola*, daughter of Fabius, E. Adams; Ag-



JACK E. HILLMAN

The Talented Young Harpiste Soloist Who Assisted at the Able Gerrish-Jones Concert on November 14

nes, a young lady, kinswoman of Fabius (Christian), R. Butler; Calpurnius, friend of Fabius, R. Dockweiler; Cecelia, a blind girl, L. Adams; Guard, E. Sullivan; Greeting Chorus, Selected. Accompanists, V. Harrison, May Colyear. Act 1. Scene—An apartment in the house of Fabius. Rigoletto (Verdi-Liszt), Maria Harispart. Act 2. Scene 1—Fabius and his guests. Scene 2—The conspirators. "Miserere"—"Il Trovatore" Gottschalk. Beatrice Mix. Act 3. Scene 1—An apartment in the house of Fabius. Scene 2—The seed is sown. Concert Caprice, Duo (Wachs), first piano, Marie Hughes; second piano, Florence Wilson. Scene 3—An apartment in the house of Lady Agnes. A sutor rejected. Concertstück, Op. 79 (Von Weber), Virginia Harrison. Act 4. Scene—A cell in the Tullian prison. Erl King (Schubert-Liszt), Eileen Costello. Act 5. Scene 1—An apartment in the house of Fabius. A chaste deed. Hungarian Rhapsody, No. 6 (Liszt), Louisa Luder. Scene 2—A dearly ransomed soul. Address, Etta Adams.

A beautifully illuminated address and magnificent floral offering at the close gracefully voiced the festal greetings of the school, and the sister superior, after expressing her grateful appreciation, spoke of the successful entertainment and artists, thus giving the students the opportunity of hearing the world's greatest compositions interpreted by masters in the quiet, uplifting recession of their own conservatory. This winter's course is being headed by Harold Bauer, "master-plantist" who yesterday played to the students and alumnae of

November 11, 1913.

Every year the Sisters of the College of Notre Dame supplement the regular musical course with a series of musical evenings, thus giving the students the opportunity of hearing the world's greatest compositions interpreted by masters in the quiet, uplifting recession of their own conservatory. This winter's course is being headed by Harold Bauer, "master-plantist" who yesterday played to the students and alumnae of



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college, as well as a number of San Jose's leading clowns. The atmosphere of earnest endeavor to succeed, and a deep understanding and respect existing between teacher and pupil, seem almost to inspire visiting artists, while the unembellished simplicity of line and warm richness of color in conservatory hall, form an unobtrusive and harmonious setting for the performer. An intimate relation and ready response on the part of both player and listener is apparent from the opening to the closing number. Yesterday Mr. Bauer played a program chosen (at his suggestion) by the Sisters, and it was evident that students toiling over "sonatas" and "études" were in mind when the numbers were being chosen. The result was a quick response which must have had its effect upon Mr. Bauer and impressed him with the importance of his mission.

The first number on the program was Beethoven's "ata Appassionata." It was approached in a spirit of reverence for the composer and with a religious fervor as intensely dramatic feeling. The transition from the first to the second movement was the most perfect piece of artistry imaginable. Mr. Bauer by his magnetism prepared the minds and hearts of his hearers for the lovely opening chords of the second movement. His interpretation of Beethoven is impressive and highly original. He is not hampered by exaggerated respect for tradition, aiming alone for beauty in whatever he plays. Schumann's "Carnaval" is nothing in the world but a series of vivid miniature poems with suggestive titles, and nothing has been more fascinating than the way in which Mr. Bauer played each one, blending them all into a whole by constantly keeping in mind the whimsical intent. Chopin's "Berceuse," Opus 57, is beautifully suggestive of the mother's song and accompanying motion of the cradle. The "Ballade" in G major illustrates well the peculiar turns of melody and site grade of ornamentation typical of all of Chopin's works, but Mr. Bauer made it almost more beautiful than it really is. Liszt was one of the few composers who glorified the "étude" or "study" by adding to its technical devices and sequences something like poetry. Liszt's "Étude in D Flat" a song almost divine, variations, but the song was ever there.

Mr. Bauer closed his program with a "Hungarian Rhapsody" by Brahms, giving it plenty of color and bringing out fully its orchestral effects. He was generous, the audience was insistent, and he gave two encores. Chopin's "Waltz in A flat," Opus 42, and Mendelssohn's "Scherzo" in E minor To play such a program as Harold Bauer plays it can be accomplished only by a genius who has conscientiously studied and mastered a well-rounded and evenly developed mind and a trolled romanticism are a few of the elements that would make Mr. Bauer the "master-pianist."

Every artist who gives a recital at Notre Dame is enthusiastic in praise of the acoustic properties of the

music hall, and Harold Bauer is no exception. "Never have I seen more perfect acoustics," he exclaimed delightedly after the concert, and, following the informal reception and dainty refreshments which the hospitable Sisters always provide for their visitors, he spent almost two hours in the conservatory, which he designated as "a palace of a conservatory." He was greatly interested in the small glass practice-rooms with their sound-proof partitions and generous lighting, testing their efficacy for himself. His interest in their methods of instruction, and his enthusiastic approbation after he had listened to the students' playing, was indeed flattering to the instructors of the conservatory. "You have been extremely favored in having had all these artists visit you," he commented, as he read the autographed letters from world-famous musicians which express delight at their visit, their entertainment, and the excellence of the instruction given, particularly in the musical department. And, as have other artists, Mr. Bauer promised himself the pleasure of revisiting the convent when next he returns to the Coast.

SHORT ITEMS OF INTEREST.

An Evening of Song was given under the direction of Miss Margaret Bradley at Ebell Hall, Oakland, on Wednesday evening, November 5th. The program was presented by the Solo Quartet consisting of Mrs. Alma Berglund Winchester, soprano; Mrs. Jo. S. Mills, contralto; Hugh J. Williams, tenor, and Lowell Moore Redfield, baritone. The quartet was assisted by Mrs. George A. Scott (formerly Fannie Bailey), soprano; Mrs. Lena Henderson Sharpe, cello, and Charles E. Lloyd, Jr., bass. As will be seen from the following program the second part was devoted to a song cycle by Cadman entitled "The Morning of the Year," and subdivided into "March and April" and "May." Here is the program: Part I.—(a) Aria of Salome from Herodiade (Massenet), (b) Der Lenz (Hildach), Mrs. J. Rollin Fitch; (c) By the Fountain (Adams), (d) Mary (Richardson), Mr. Frank Onslow; La Zingara (Donizetti), (e) Sweet Lullaby, Come, Hear the Whispering Voice of Spring Today, (Quartet), I Hear the Whispering Voice of Spring, Recitative (Alto), April is Here, Aria (Soprano), Welcome! Sweet Wind; Intermezzo. May—Recitative (Tenor), Again the Sun is Over All, Solo and Duet (Soprano and Tenor), Alas That My Heart is a Lute, Recitative (Alto), The Softly Warbled Song, Solo (Baritone), The Brooklet Came from the Fountain, (Quartet), I Saw the Bud-Crowned Spring Go Forth, Solo (Alto), The Moon Behind the Cottonwood, Recitative (Tenor),

Look Forth, Beloved, Serenade (Tenor), I Cannot Sing to Thee as I Would Sing, Quartet, O, Spirit of the Spring, Delay.

The Pacific Musical Society gave the following program at its regular meeting in the St. Francis Hotel on Wednesday morning, November 12th: Trio, Op. 62, D minor (Schumann), Miss Suzanne Pasmore, piano, Miss Mary Pasmore, violin, and Miss Dorothy Pasmore, cello; Recitative and aria—In a Persian Garden (Lehmann), Nocturne (Herman), Lawrence Strauss; Piano solos, Capriccio B minor (Brahms), Etude Chromatic, Op. 25, No. 11 (Chopin), Mrs. John McGraw; Aria from Mignon (Thomas), Le Plongeur (Widor), Embarquez vous (Godard), Bergette (Weckerlin), Lawrence Strauss. Mrs. Ludwig Rosenstein was the accompanist. The Chronicle had this to say of the event: The Pacific Society gave an interesting programme yesterday morning at the St. Francis, which included the presentation of Lawrence Strauss, baritone. Strauss sang from Lehmann's "In a Persian Garden," gave an aria from Thomas' "Mignon," and a group of songs to include "Nocturne" (Herman), "Le Plongeur" (Widor), "Embarquez Vous" (Godard) and "Bergette" (Weckerlin). His baritone has the real singing quality and is produced with much purity, running often into decided tenor tones, which keep resonance without strain. The Pasmore Trio played the Schumann "Trio" in D minor, op. 62, in which the rhythmic melodiousness of this composer is very apparent. Mrs. John McGraw played Brahms' "Capriccio" in B minor and an "Etude Chromatic" by Chopin, displaying much facility and clearness of touch. Mrs. Ludwig Rosenstein served as accompanist to Strauss.

A very enjoyable recital was given at the studio of Dr. H. J. Stewart in the Gaffney Building, Saturday afternoon, November 15. The program was an unusually attractive one and was presented by piano and vocal pupils of Dr. Stewart's. There was a large audience in attendance and the students were highly complimented for the efficiency they displayed and for the excellent training they had received. The complete program was as follows: Fantasia in C (Mozart), Miss Elvera Gomes, (Grieg's obligato for second piano by Dr. Stewart); Songs—Her Sorrow, The Phantom Ship of Dreams In a Church (Lawrence Zenda), Miss A. Erikson; Out in the Open Meadow (Stewart), Gay Little Dandelion (Chadwick), Piano Solo, Prelude in C sharp minor (Rachmaninoff), Miss Edith Cauby; Songs—With You (Nutting), deli; Songs—Printemps qui Commence, Mon Coeur s'ouvre à ta voix (Saint-Saëns), Miss Edna Lindgren; Duet for two pianos, Variations on a Theme by Beethoven (Saint-Saëns), Miss Edith Cauby and Dr. H. J. Stewart; Songs—Nirvana (Adams), My Destiny (Stewart), Miss Leta Mendel; Vocal Duet, The Rose Is Sweet, Sing for Her Love (Stewart), Mrs. Carrie Brown and Miss Edna Lindgren.



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SAN FRANCISCO, SATURDAY, DECEMBER 6, 1913.

Price 10 Cents

MUSICAL REVIEW'S JUDGMENT ABOUT VICARINO SUSTAINED IN EUROPE

The Exceedingly Accomplished Young Colorature Soprano Arouses the Critics and Public of Prague to Repeated Ovations During an Unprecedented Series of Thirty-seven Curtain Calls.

Once more has the judgment of the Pacific Coast Musical Review been sustained. This time our firm belief in the artistic future of Regina Vicarino, the distinguished Italian colorature soprano, who made her San Francisco debut with the Bevan Opera Company has been justified by that artist's sensational success in Prague. After her triumphs in San Francisco, Vicarino went to Mexico and scored some of the most remarkable artistic victories ever witnessed in that country. She returned to San Francisco as a member of the Lamhardi company and once more enthused our music-loving public. After the conclusion of that engagement she went abroad and her unparalleled success in Prague is vouched for by the director of the Royal German National Theatre of Prague and also by newspaper clippings which we quote below. The last distinguished musician who justified the good opinion entertained for him in this paper was Giorgio Polacco whose New York and London triumphs are still fresh in the memory of our readers. The stand taken by this paper in behalf of the Municipal Opera House has since been justified by the decision of the Executive Court of California and the veto of Mayor Rolph. The following letters and press clippings tell the story. The first letter is from George V. Guyer, Vicarino's husband, and reads as follows:

Berlin, November 8, 1913.

Dear Mr. Metzger:
I enclose you herewith a couple of press clippings from the papers of Prague, also copy of a letter written by the Director of the Prague Royal Opera, Herr Teweles, which I think you will agree with me in believing extraordinary, after you have read it. The occasion was the Traviata performance which she did in that city on the evening of November 2, which brought her 37 curtain calls, and no end of ovations. The success was so big and emphatic that it guarantees her appearance in the biggest opera houses in Germany and Austria, and as you were one of the original supporters of Madame's future triumphs, I know you will be interested to learn that the Germans heartily endorse your opinion.

I did not send you this to bore you, but I naturally supposed you might be interested in knowing what she is doing, and if you think your readers are sufficiently interested, please make whatever mention you think fit. Best wishes from me.

Sincerely yours

GEORGE V. GUYER.

The letter from the Director of the Royal German National Theatre of Prague to Madame Vicarino was as follows:

Prague, November 3, 1913.
Madame Regina Vicarino
Prague

Very Esteemed Madame:
The great success which you won yesterday as Violetta in Verdi's Traviata justifies me to express to you my heartiest thanks for your cooperation in our Verdi Memorial Celebration. I have been greatly delighted to find in you a vocalist of the most perfect understanding of the vocal art and of a noble histrionic conception, and am convinced that this great success and the warm recognition which you have received yesterday from the public has opened for you the doors to the greatest German opera houses. With the greatest respect, I remain

TEWELES.

Director of the Royal German National Theatre in Prague. Those who understand the conventional aloofness resented in the leading German opera houses will understand of how much value such a letter must be to Vicarino, who is just timidly seeking admission at the stage doors of the famous European theatres. Such a letter is practically an open sesame to an aspiring artist, and we are certain that this deserving and extremely talented young woman is very near the goal of her ambitions.

The Prager Tageblatt of Monday, November 3, 1913, in the signature of its critic, Dr. V. B. writes the following:

In yesterday's performance there were again two stars, Lysa (this should read Regina) Vicarino of La Scala was the heroine of the evening. She also had the arduous task to save the banner of Italian vocal art, rather an unimposing, slight appearance, which cannot command recognition on purely personal grounds, likewise little impressive in the way of other outward effects such as jewels, fashionable dresses and whatever else may belong to the role of Violetta.

letta, Vicarino conquered through her art alone. Her voice is not too powerful, but exquisitely sweet, trained in the finest Italian school and commanding not only a wide range but also an even tone quality. Regina Vicarino attracted her audience immediately, and the latter did not hesitate to show its respect for the artist's great knowledge. It was well done, for besides the vocal art Madame Vicarino's histrionic talent was natural and never tried to force itself unnecessarily in the foreground.

hardly be much room for "soul" or "sentiment." We shall be greatly interested in Vicarino's further career in Europe. She certainly is one of the very best colorature sopranos we have ever heard, and next to Sembrich, the most intelligent.

THE CARRENO CONCERTS.

Owing to a severe indisposition, Carreno was unable to appear at her second concert which was scheduled to take place at Scottish Rite Hall on Friday evening, November 28. Her concert on Sunday afternoon, which was the final one, was given before a very enthusiastic and appreciative audience. We have nothing to add to what we said last week, except that this remarkable woman again interpreted Beethoven and Schumann with an intellectual power and a technical thoroughness that could not but enthrall anyone familiar with the great genius of pianistic literature. This visit of the world's greatest piano virtuosa and one of the greatest pianists of the time was indeed an artistic triumph such as is rarely witnessed here.

E. VIRGINIA BALLASEYUS WINS WALTZ PRIZE.

Every year the Junior Class of the University has a day set aside for their festivities. It is called Junior Day and is on the day following Thanksgiving. In the afternoon a play is given at Ye Liberty Theatre, Oakland, written by a member of the Junior Class, and acted by the various members of the class. The climax of Junior Day is a Ball in the evening called the Junior Prom. This is the biggest dance of the college year. For the Prom, a prize is offered for the best waltz written by a Junior. It is played three times during the dance and is the feature of the evening.

E. Virginia Ballaseyus, class '15, has been awarded the ten dollar prize for writing the most successful Junior Prom waltz this year. An unusually large number of Waltzes were submitted in the contest, but Miss Ballaseyus' composition was the unanimous choice of the judges. The waltz has a light catchy air in the opening strains, that is maintained throughout the selection. The judges were: Chorus Paul Steindorff and Professors Edmund O'Neill and C. L. Seger. Miss Ballaseyus is the daughter of Mr. Ballaseyus, superintendent of music at the public schools in Stockton.

ARION SOCIETY CONCERT.

By David H. Walker.

The strength of the Arion Singing Society came to the front in one of the most enjoyable concerts of the season. This took place November 29, at the German House Auditorium. The affair was under the direction of Frederick Zech. The Society had assisting talent, which included Miss Rudolphine Radil, Miss E. A. Denny, and Paul Scholtz, pianist. The body of singers was quite large. Both the female and the male chorus practically filled the stage during their respective numbers. A small but well balanced and extremely tuneful orchestra was also an accessory to the general success. The chorus dealt with composition of high class. The compositions for the mixed chorus included the "Bridal Chorus" from "Lohengrin," and a number by E. Gumbert, "Frohlich-Waltz." The ladies sang the "Maiden Song" by Meyer Helms and the male chorus sang four numbers as follows: "Hansel's Lullaby" by E. Gumbert, "Waldabschied" by Schmolzer, "Gute Nacht" words by Theodor Körner, Frederick Zech, "Morgan im Wald" by F. Hegu and "Maidenacht" by F. Lantrosch.

This was a pleasing variety and an abundance in quantity of good things. The volume of the several choruses was astonishingly good. Mr. Zech, as conductor brought from these choirs excellent results. The shading was fine; the attack was spontaneous; the shading showed the result of much practice with fine vocal material; and the entire vocal numbers were quickly responsive, under the direction of Mr. Zech. The sopranos and altos had a very agreeable tone production of the male chorus the basses were especially good, albeit the tenors were scarce and even attacked the higher notes with much better success than is ordinarily found outside of the exclusively professional choir.

Miss Rudolphine Radil sang three numbers—(Continued on Page 1, Col. 2.)



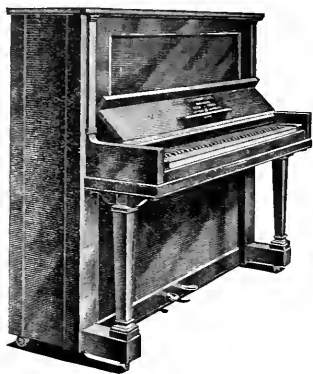
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How deep the impression made by Vicarino was may be gathered from a remark made by this critic, when speaking of the tenor of the company. After commenting favorably on the tenor's voice he says: "Besides the veritable Stradivarius-like mellowness of his partner's voice he had to lose considerable of his most admirable qualities."

The Montagshblatt aus Rohmen of November 2d, also a Prague newspaper, said: "Yesterday's performance of Traviata brought again two guests. The title role was sung by Regina Vicarino of La Scala of Milan. After the unfortunate debut of Aldrich, Vicarino's technical knowledge made an exceptionally fine impression. Vicarino possesses a brilliant technique, her colorature leaves nothing to be desired in the matter of nobility. Her singing only lacks soul. Not until the fourth act, when her Traviata is about to give up her soul, does one become impressed with the fact that Vicarino really possesses it. The finale of the opera was full of genuine sentiment on the part of Vicarino."

Evidently the writer of the above forgot that Traviata does not reveal much sentiment or "soul" during the early part of the opera. It is only at the end when her real self is exposed in its strongest aspects. During the first act, when Verdi places in the mouth of his heroine so many vocal acrobatic "stunts," there can

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THE MUSICAL REVIEW'S HOLIDAY NUMBER.

The Pacific Coast Musical Review's advertisers have been nobly to the front in presenting us with the facts regarding their doings during the year just past. Some of them have given us considerably extensive memoranda of their doings; others succeeded in giving their enumeration of facts in a smaller space. Some of them have grasped our meaning by refraining from extravagant accounts of their individual efforts, and have concentrated their remarks to mere relations of their doings. That is as it should be. This paper does not believe in extravagant biographical adulation. It wants to impress upon our readers that reality is unheated, and that the only things that really count are RESULTS and ACTUAL ACCOMPLISHMENTS. We constantly refuse to publish puff and extravagant accounts of musicians. They only make members of the profession ridiculous in the eyes of intelligent people. If a musician DOES something he is worth encouraging. If he obtains RESULTS with his pupils, he is a GOOD TEACHER. Otherwise there is no reason why he or she should be praised or encouraged. And this is the kind of professional people we advertise in our columns—people who DO THINGS and ACHIEVE RESULTS. And these are the people whom we have asked to tell our readers that they are going to earn the support of the public.

The closing date for receiving copy for these enumerations of facts concerning our advertisers was last Friday, December 5. We assume that everyone desiring to take advantage of this complimentary space has mailed us his or her copy. Anyone who has not done so, but still wishes to be represented in some way in the forthcoming Holiday Number, which will be published on December 20, can send us a record of any concert or his pupils may appear in before December 15. News copy must reach this paper not later than Thursday, December 13. There will be no Holiday Number published in December, 1914, but the Pacific Coast Musical Review will publish a great Pan-Pacific International Exposition Number which will be published a week prior to the opening of the great World's Fair, that edition the editor of this paper will personally take up the work of all the members of the profession who have been advertisers in this paper, and who expect to be represented in that edition. During the same year will be published the History of Music in California from 1849 to 1915, on which we have been at work during the last eight years. No advertisements or paid insertions or even subscriptions are allowed to influence that in historical work. It is a tribute to the splendid achievements of the musicians of the great West. It will be published in two volumes, and the names and particulars will be announced later.

THE MELBA-KUBELIK JOINT CONCERTS.

What wonderful combination of stars, Mme. Melba, the greatest soprano, and Jan Kubelik, the most virtuous of the violinists, assisted by Edmund Burke, Irish-Catholic baritone, will have their first concert at the Grand Rink this Sunday afternoon, December 7, at 8. Never before has such a galaxy of stars appeared on one concert program in this country and it is safe to predict that a record breaking audience will be present. The business this would be called a "bargain" for the prices of the same are paid for Melba or Kubelik alone, and has little as one dollar can hear both of these artists and their assisting performers, all of whom are people with splendid European reputations.

The program has been slightly changed since first announced. By special request Mme. Melba has consented to sing the "Mad Scene" from "Lucia di Lammermoor," but "obligato" played by M. Moysse of the Paris Opera Orchestra, and the brilliant waltz song, "Serenade," specially composed for her by Ardit. Kubelik will play the Concerto No. 2 by Paganini in E of the one by Wieniawski which will be on the program instead. Mr. Burke will sing the "Song of the Lark" in Auerbach's Cellar, by the Russian Mr. Moussoursky. Mme. Melba's other numbers are "L'Adieu" (the "La Boheme") and the "Aria" in Mozart's "Le Pastore," with the great Kubelik playing the obligato.

The second concert, Sunday afternoon, December 14, Mme. Melba will sing "Lo! Hear the Gentle Lark," a flute obligato, the "Jewel Song" from Faust, and the "Ave Maria" with violin obligato, and will also include the Wieniawski "Concerto" in E, and the "Ronde de Lutins." Tickets for the events are now on sale at both Sherman, Clay & Kohler & Chase's, and mail orders for the second concert should be addressed to Manager Will. L. Greenbaum at either office.

FANNIE BLOOMFIELD ZEISLER.

The last of the great pianists to play for us this year will be Fannie Bloomfield Zeisler. It seems strange that the managers have arranged to let us hear the world's two most important women pianists within so short a space of time but to music lovers it will be more interesting to hear Mme. Zeisler immediately after Mme. Carreno. They are artists of quite different types and the opportunity of studying their methods and styles is one that no student or teacher can afford to miss. It is about ten years since Mme. Zeisler last appeared here and hundreds who heard her at that time are anxiously awaiting her return for Zeisler is an artist whose playing one does not forget and her name has been honored in music loving circles ever since she played for us. There is a marked individuality about the playing of this artist; she plays many of the important works with an insight that gives evidence of the most thoughtful study by a woman of exceptional mental qualifications. In short Fannie Bloomfield Zeisler is a great artist who stands in a class of her own—an artist who invariably makes the deepest sort of an impression on all who hear her play. The first concert will be given at Scottish Rite Auditorium next Tuesday night, December 9, with the following splendid program.

Papillons, op. 2 Schumann
Capriccio, op. 12 Paganini
Transcribed for piano by Schumann, (Etude, op. 3 No. 2)
Vogel also Prophet, (No. 1 from Waldscenen, op. 10, No. 1) Schumann
(by request) Schumann
Tocatta, op. 35 Chopin
Sonata, op. 35 Chopin
Andante Finale from "Lucia de Lammermoor" Chopin
(by request) Donizetti
Arranged for left hand alone by Leschetizky, op. 13
Humoresque, op. 10, No. 2 Dvorak
A la bien-aimée, (No. 2 from Papillons d'Amour, op. 29) Schuetz
Souvenirs Viennois, (op. 29) Schuetz
Liberalitas, (Nocturne) No. 3, A flat major, Liszt
(by request) Liszt
Rhapsodie, No. 12 (by request) Liszt
On Saturday afternoon, Mme. Zeisler will give a special matinee for teachers and students with the following brilliant offerings:

Mennett, E flat major Beethoven
Chorus of Dancing Dervishes (from the Ruins of Athens) Beethoven
Transcribed for the piano by Saint-Saens.
Turkish March (from the Ruins of Athens) Beethoven
Transcribed for the piano by Rubinstein
Etudes Symphoniques, (Etudes en forme de Valse, op. 15) Schumann
The Juggler, (No. 1 from Six Fantaisies, op. 25) Mendelssohn
Ballade, op. 10, No. 5 Chopin
Etude, op. 10, No. 5 Chopin



FANNIE BLOOMFIELD ZEISLER
Pianist, Scottish Rite Auditorium, Tuesday Evening,
December 9th, and Saturday Afternoon,
December 13th.

Etude, op. 25, No. 3 Chopin
Berceuse, op. 57 Chopin
Valse, op. 42 Chopin
Song without words, op. 82, No. 6 Mendelssohn
Song without words, op. 67, No. 1 Mendelssohn
The Juggler, (No. 1 from Six Fantaisies, op. 25) Moszkowski
Impromptu, op. 142, No. 3 Schubert
"Hark, Hark, the Lark" (transcribed for piano by Liszt) Schubert
Military March (No. 1 from 2 piano duets, op. 31) Schubert

These will be positively the only appearances of this artist here this season. Popular prices will prevail the rates being \$1.50, \$1.00 and 75 cents. Teachers may secure special rates for their pupils for the concert of Saturday afternoon by applying to Manager Will Greenbaum at his office, 191 Post Street, either by mail or phone. Next Thursday night Mme. Zeisler will play in Assembly Hall, Stanford University under the auspices of the Peninsular Musical Association.

ARION SINGING SOCIETY CONCERT.

(Continued from Page 1.)

Jubal's Lyre, by Händel, "Liebestraum," by Brahms, and "Die Mutter an der Wiege," by C. Loewe. Miss Radil created a very strong impression. Her treatment of the Händel number was very clever, judicious and musical. The runs in the old-fashioned music, and the characteristic phrasing of Händel were artistically treated. More than this, Miss Radil's voice, which is resonant, strong and very flexible, was entirely adequate to the production of the famous oratorio melody. She was also very happy in her treatment of the song by Brahms and Loewe. The accompanist for Miss Radil was Miss E. A. Denny, who is already known to many musicians as a brilliant pianist. Her work was very satisfactory and added to the good impression made by the vocalist. The concert was followed by the first Arion Ball of the season.

KATHLEEN PARLOW.

Kathleen Parlow made her re-appearance in this country as soloist with the New York Symphony Orchestra in Brooklyn and the critics unanimously agree that she has developed remarkably in her two years absence and is worthy of consideration in the very front rank of the great masters of the violin. San Francisco can claim Kathleen Parlow as one of its "own" for although born in Canada she was raised in this city and commenced her studies here with her uncle, J. Conrad, and later studied with Mr. Henry Holmes. Miss Parlow has not visited California since becoming world-famous and Manager Greenbaum might meet with great success in presenting her as one of his first attractions of the New Year.

THE LORING CLUB CONCERT.

The program announced by the Loring Club for the second concert of its thirty seventh season on Tuesday evening, December 16, at Scottish Rite Auditorium, is an attraction to all music lovers, and of course particularly to those who look forward to the too few appearances of this excellent organization, the program containing compositions for men's voices ranging from old glees and carols to one of the most extended and most recent works of one of the greatest of American composers. With the accompaniment of strings, piano and organ, there will be sung a group of Christmas carols dating from three to four hundred years ago, Ludwig Hess setting of Tennyson's lines, "Ring Out, Wild Bells," two movements from Mendelssohn's "As the Heart Pangs" (These latter being for soprano solo and chorus of men's voices), Horatio Parker's noble choral ode, "Spirit of Beauty" and Wallace A. Sabin's "Carmen Natale," this last being a composition of great distinction by the popular director of the Club.

The Christmas atmosphere of the programme is added to by Adolphe Adam's "C'est que de Noël" for men's voices with the soprano soloist. Two works in this programme for men's voices with piano and strings are Gustave Ferrari's "Wake to the Hunting," and G. Gerard Wilkinson's "Choric Song," while among the unaccompanied numbers is Hatton's glee, "He that hath a pleasant face." Mrs. Zilpha Ruggles Jenkins will be the soprano of the evening, Gino Severi the principal violin, Frederick Mauser, piano, J. C. Fyfe, organ, and Wallace A. Sabin will direct the concert.

PERLET HONORED BY NATIONAL ORGANIZATION.

National Federation of Musical Clubs Selects Distinguished Orchestra Leader as Head of Its Orchestral Department.

Herman Perlet, conductor of the People's Philharmonic Orchestra and one of the most successful and best known orchestral leaders in the United States, has been selected as head of the orchestral department of the National Federation of Musical Clubs. The orchestral department was established recently when a new committee was added to the National Federation of Musical Clubs whose chairman is a member of the board of directors. This committee has as members a recognized authority upon the voice, another upon the piano, another upon orchestral instruments, another upon theory and composition, and another upon criticism. It is the duty of the committee to suggest to the board of directors the best methods of reaching worthy students and the best way to solve their problems. It is recommended that pupils be encouraged to hand themselves into students' clubs more generally than is now the case, and that these clubs enter the Federation under existing regulations.

Among the problems facing students are mentioned among others: How to procure adequate instruments. Purchase or rental of music. Circulating music libraries. Moderate and proper compensation for services in schools, concerts and tutoring. Under-graduates are called to do too much gratis. Program making. Stage presence, manners and dress. Proper advertising and expense of it. Comparative value of European and American training and opportunities. Improvement in standards and ideals. Dangers from unscrupulous managers. Making of contracts and details which should be embodied in them. Establishment of competitive scholarships as soon as proper funds can be obtained for the purpose. Endorsement of those who are proved worthy.

Owing to his many and arduous duties Mr. Perlet was at first timid about accepting such a responsible position, but upon the final urging of his friend, Gustav Becker, the president of the New York Teachers' Association and one of the foremost American pedagogues and lecturers, he finally consented to serve on this committee and thus become the official authority on orchestral music in the United States, as far as the National Federation of Musical Clubs is concerned. To realize the extent of the honor bestowed upon Mr. Perlet it will be interesting to know that the members on the committee are: Maud Powell, New York, violin; Fannie Bloomfield Zeisler, Chicago, piano; W. J. Henderson, New York, criticism; Ernest R. Kroeger, St. Louis, theory and composition; Herman Perlet, San Francisco, orchestra. The vocal representative remains to be selected. These names are to be printed at once in the Federation 1915 Biennial Circular, presently to be distributed.

Miss Dorita Lachman and John W. Ostrow were married last Saturday, November 30, at the residence of the bride's mother, Mrs. L. J. Lachman, on Eighth Avenue. Miss Lachman is a well known violinist who appeared frequently with the Minetti Orchestra and who charmed her audiences with her fine interpretations. She is also a very charming young lady who has a host of friends. Mr. Ostrow is a very successful young business man. The wedding was a very quiet affair, only a few friends being present.

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The Chromatic Club gave a recital on Tuesday evening, November 25th, at the First Unitarian Church ofameda, assisted by Miss Alice Davies, violinist. One of the soloists was Miss Claire Ione White, the clever girl of Miss Heaths' who made her debut with such success recently. The following interesting program was splendidly interpreted: Part I.—Piano—(a) Valse Americaine (Vidor), (b) Liebestraum (Liszt), (c) Valse (Montagne Ring), (d) Expectancy (La Forge), (e) Minuet (Leopoldo), Miss Claire Ione White, acapianiste, Miss Lulu Greene; Violin—(a) Fifth Hungarian Dance (Brahms), (b) Liebestraum (Kreisler), (c) Alice Davies, accompaniste, Miss Stranger; Piano—(a) En Courant (Godard), (b) Murmure du Vent (Meyer), Miss Mae Osborn; Part II.—Contralto—(a) Valse (Montagne Ring), (b) Expectancy (La Forge), (c) I Am Thy Harp (Woodman), Mrs. Franklin J. Kennedy, accompaniste, Miss Ruby Forrester; Violin—(a) Kati (Hubay), Miss Davies; Soprano—(a) Bed, It Is Morn (Aylward), (b) Will o' the Wisp (Ross), (c) Shadow March (Del Riego), Mrs. Elmer Abbey, accompaniste, Miss Lillian Evans; Piano—(a) Opus 67 (Mozzkowski), Miss Osborn.

SONGS BY

Mrs. Mira Straus Jacobs

It's Well, 'Tis Spring—'Tis the Heart—In Absence—
Voyager—Consider—The Well of Life—The Voice of
—Be Still and Know that I am God—Be Strong and
and Courage.

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SHORT ITEMS OF INTEREST.

The Musical Review is in receipt of three songs by Barbara Perkins entitled, "The Voice of Night," "Now Mother Goose Melodies," "The Queen of My Dreams." The first of these songs is a more pretentious composition for soprano and contains a very pleasing and melodious theme. The second is intended for children or baby voices and the third is what is commonly known as a popular song. We are informed that these songs are much in demand and are being sold at various music counters.

We are pleased to acknowledge receipt of an excellent song by Homer Grunn, of Los Angeles, entitled "Life's Mummus." Our readers will remember that we were very strongly impressed by this fine composition when it was sung during the California Music Teachers' Convention by Mrs. L. J. Selby, contralto, of Los Angeles. At that time we were told that Eastern publishers had refused to publish this fine work. We are now glad to know that Mr. Grunn published it himself and it is for sale at all music stores. It is published in the low and high key, and will be found one of the most grateful and artistic vocal gems published of late.

Two very pleasing vocal compositions were received by us lately from the Illinois Music Co. of Chicago. These two dainty songs are by Helena Bingham and are entitled, "How I Love Thee" and "A Ladder of Clover Bloom." The words of the first song are practically identical with those of the famous song, "Calm as the Sea," and Miss Bingham's musical setting is indeed very characteristic of the sentiment contained in the words. The other is of a livelier character, but very melodious and bright. Both songs are well worth singing.

We are in receipt of nine songs by Mira Straus Jacobs, all of which are published by Weekes & Co. of London. They are entitled "The Voyager," "The Voice of Love," "The Well of Life," "To the Heart," "In Absence," "Consider," "All's Well, This Spring," "Be Still and Know That I am Here," "Be Strong and of Good Courage." The words to these songs have all been well chosen and represent sentiments well worthy to be set to music. Miss Jacobs' forte seems to lie in the more dramatic form of vocal literature, and she surely succeeds in impressing the hearer with the force of that which she has to say. And these decidedly powerful sentiments are couched in a musical language easily understood and easily translated into the language of emotions. They will all be found grateful additions to a singer's repertoire for they demand a dramatic color which is bound to arouse enthusiasm, provided the singer knows how to obtain the proper effects. Among these works are one or two of the romantic or poetic school which are also rich in melodic charm and excellently written for the voice.

Miss Pauline Hillenbrand, the stillful young California emotional actress, returned this week from an engagement in Stockton where she scored an immense artistic triumph. She was leading lady for the Kirby Players and aroused the enthusiasm of press and public. Miss Hillenbrand is a young actress who is worthy of the best successes and who should receive every opportunity to display her unquestionable genius.

An excellent studio recital was given at Huo Mansfeld's Studio at 238 Cole Street last Wednesday evening. The program was as follows: From Foreign Parts (Moszkowski), Miss Ntomi Fahy; Arabesque No. 1, E minor (Debussy), Cortez (Debussy), Miss Alyce Dunlap; Eriocion (Schubert), Erdkoning (Schubert-Liszt), Miss Homer C. Edwards; Liebeslied (Schubert), de Concerto (Wieniawski), Miss Esther Ball; Silver Spring (Masani), Rondo Brilliant (Weber), Miss Lorraine Ewing; Sonata, D minor, Op. 31, No. 2 (Beethoven), Mr. Gerald Hoyt. A detailed report will appear in the next issue of this paper.

The pupils of Richard Pfendler gave a piano recital at Kohler & Chase Hall last Sunday afternoon, November 30th.

The San Francisco Musical Club observed an "American Day" at its last concert, Thursday morning of December 4th, when the works presented were of American writers entirely. The members of the San Francisco Symphony Orchestra participated under the direction of Henry Hadley, who also appeared on the programme as composer, and the morning produced the following: "Serenade" for strings (Victor Herbert), by members of the Symphony Orchestra, directed by Henry Hadley, cello solo (Hadley), Arthur Hadley, quintet for strings and piano (Hadley), Leo Paulini Rosenbecher, first violin, Ralph Wetmore, second violin, Clarence Evans viola, Arthur Hadley cello, Henry Hadley piano, songs (Chadwick, Brockway, Harris, Bullard, Hadley), Mrs. Albert Phelan, "Suite" for string orchestra (Hadley), members of symphony orchestra.

The compositions of Mrs. Alice Gerrish-Jones were sung by the Sorosis Club in a fine concert, November 17th. The same program of the San Francisco Club recently again caused enthusiasm. There were only one or two minor changes. Mrs. Carroll Nicholson of Oakland sang the contralto solos and instead of the song cycle that concluded it a first program another song cycle entitled "The Sorosis Club" was presented. The program created much enthusiasm and Mrs. Jones received hearty congratulations for her work. The other soloists were Frank Terramora, Miss Helen Colburn Heath and Jack E. Hillman. The accompanist was Mrs. E. E. Young.

J. Hillman, baritone, sang for the Women's Auxiliary California Pioneers on Friday afternoon, November 15th. Harry Steele, soprano, was also

a soloist on this occasion. Both vocalists sang compositions by Mrs. Alice Gerrish-Jones. The accompanists were Miss McFaul and Milton Charles.

Otto Raubut, violinist, and Miss Vira D. Parker, pianist, gave a recital at the latter's studio on California Street last evening (Friday, December 5th). The following program was presented: (Violin and Piano)—Sonata in E major (Handel), Piano—Pastorale Variee (Mozart), Fantaisie Impromptu (Chopin), Violin—Sarrande (Joseph Sulzer), Rosmarin (Kreisl), Liebesfreud (Kreisl), Piano—Papillons (Schumann); Violin—Hejre Kati (Jeno Hubay).

The 322d students' concert was given under the auspices of the Von Stein Academy of Music at the Gamut Auditorium in Los Angeles recently. The following program was excellently presented: Choral Class—(a) The Angel (A. Rubinstein), (b) O'er The Rippling River (J. M. Smetson), Direction, Herr Robert Wall; Piano—(a) The Chase (R. Friml), Earl Gardner; (b) Spinning Wheel (Dutton), Alice Fabien; (c) Sleep, Little Darling (Sartorio), Myrtle von Stein; (d) Elfin Dance (Jensen), Elsa McAniff; Piano Ensemble, eight hands—Taranella (Josef Rheinberger), Master Dorsey Whittington and the Misses Laura Swann, Grace Ballen and Ramona Baker; Piano—(a) Slumber Song (C. Gurnitt), Arthur Kerr; (b) Sonata, F major (Beethoven), Hazel von Stein; (c) Am Bache (Karaganoff), Martha Mater; (d) Frolics (von Wilm), Beatrice Seigenberg; Ensemble for Violins—(a) Allegro (L. Plevel), (b) Adagio (De Beriot), (c) Allegro moderato (L. Plevel), Misses Spangler, Syrett, Swain, Rappaport, Baker, Messrs. J. Hauer, Hall, Comstock, Berens, Stockwell; Vocal Duet—A Vow! That My Love (E. Mendelssohn), Misses Rebecca Christenson and Guertia Taylor; Piano—(a) Over The Waters (Hoffman), Miss Robyn Oliver; (b) Humoreske (Quigley), Miss Ruth Whittington; (c) Waterways of Venice (A. Mildeberg), Miss Ethel Blockinger; Violin—(a) Concerto No. 23, Allegro (Viotri), Miss Helen Swain, Miss Irene Morra at the piano; (b) Romanza from Concerto (Wieniawski), Miss Martha Spangler, Miss Mitchell at the piano; (c) Concerto No. 9 (De Beriot), Miss Evelyn Syrett, Miss Mitchell at the piano; Piano—(a) Grillen (Schumann), Miss Laura Tallman; (b) Valse Brillante (Moszkowski), Miss Louise Carroll; (c) Improvviso, B flat major (Schubert), Master Dorsey Whittington; Piano Ensemble 8 hands, overture from "Hans Andersen's Fairy Tales," Misses Payson, Mitchell, Hammett and Carl Rapp; Piano—(a) Rhapsodie Hongroise No. 12 (Liszt), Miss Rita Mitchell; (b) Spinning Song (Mendelssohn), (c) Polonaise, E major (Liszt), Miss Loretta Payson.

Clarence Whitehill, the baritone, made his appearance yesterday afternoon with the San Francisco Symphony Orchestra as soloist. His numbers included "Wotan's Farewell" from "Die Walkure" and "Wahn, Wahn" from "Die Meistersinger," and the orchestra played the introduction to the act three of the same opera, which includes the "Dance of the Apprentices," "Entrance of the Guilds" and the "Procession of the Meistersingers." The concert opened with the Brahms "Symphony" No. 1, and the other orchestral number was the Humperdinck overture to "Die Koenigsinder."

Joseph Berliner conducted an examination of young musicians at the Ursuline Convent at Santa Rosa last Thursday, when the day was devoted to the interests of piano playing. Following the examination, Berliner delivered a lecture, basing his remarks on those of Sir John Lubbock as taken from the latter's "The Pleasures of Life."

A song recital took place last Monday evening at the home of Mrs. M. E. Vincent on Frederick Street, when the soloists included Mrs. Ralph Mackay, Miss Ida von Welch, Miss Dorothy Dozier, Jack Hillman and Frederick Vincent.

The third concert by the Minetti Quartet will be given next Monday morning at the home of Mrs. W. G. Irwin at 10 clock street. The program will include Beethoven's "Quartet" in D flat, Hugo Wolff's "Italian Serenade" and the Grieg "Quartet" in G minor.

The Camara Club of San Francisco every month gives an illustrated lecture describing some country or people, etc. For the December lecture Santiago Arrilaga has been engaged to give his splendid lecture on Spanish Music on Friday, December 12. It will be remembered that this was given before at the Convention of Music Teachers' Association last summer and was pronounced exceedingly enjoyable by all who heard it. It will be made even more enjoyable, if possible, next Friday evening by the use of illustrated slides in addition to the musical illustrations.

A very interesting program was given by the Pacific Musical Society at the St. Francis Hotel on Wednesday morning, November 26. The Chronicle of last Sunday had this to say of the event:

The Pacific Musical Society presented Herman Marcano, a violinist, last Wednesday morning at the St. Francis Hotel, the player giving the impression and made of the Strauss "Sonata" for piano and violin. The work is from an intermediate period in Strauss' career, when he had begun to discard his belated ideas of the classic and had not yet reached the full stage which now characterizes his composition. Marcano played with a firm bow, which brought out the truth of the music, and he fell easily into a dramatic position as a whole. He was accompanied by Mrs. Jane R. Bessette. Miss Emerita Gillette, pianist, played Chopin's "Fantaisie Impromptu" and the Moszkowski "Waltz" op. 31. Soprano songs were given by Mrs. Florence L. Chase, who sang the aria from Puccini's "Tosca," Massenet's "Ouvres ou veux biens," and "Cavalleria" (Santuz), with Miss Carolyn A. Nash at the

piano. A dramatic scene, "Thyra Lee," by Somerville, was sung by Mrs. Byron McDonald, contralto, who was accompanied by Mrs. William Ritter.

Cantor R. Liederman, Mrs. B. Liederman, Paul Gerson and A. Artigues gave a musicale at Temple Israel, California and Webster streets, on Monday evening, November 24th. The following program was excellently presented: Gems from Shakespeare, Paul Gerson; Soprano aria, One Fine Day, from Madame Butterfly (Puccini), Mrs. B. Liederman; Tenor aria, Una furtiva lagrima, from L'Elisir d'Amour (Donizetti), Cantor Benjamin Liederman; Organ Solo, Pastorale (Caesar Franck), A. Artigues.

Emlyn Lewys, the well known pianist, teacher and organist, has been appointed as organist of the New Fifth Church of Christ, Scientists, which will meet at Native Sons' Hall after the first of the year.

William W. Carruth gave an organ recital at the First Congregational Church in Oakland last Sunday afternoon, November 30th, under the auspices of the Northern California Chapter of the American Guild of Organists. The following program was successfully interpreted: Doric Toccata (Bach), Andante Sostenuto from Symphony Gothique (Widor), Scherzo (Gigout), Chant Negre (Kraemer), Choeur et Danse des Lutins (Duhiois), Allegro from Symphonie VI (Widor), Marche Funebre et Chant Seraphique (Guilmant), (In memory of William B. King).

The chamber music concert which was to take place at Sorosis Club Hall on Tuesday evening, December 16th by Mother Wismer, violinist, Herbert Riley, cellist, and Mrs. Robert M. Hughes, pianist, has been postponed until Thursday evening, December 18th. The reason for this postponement is due to the fact that the Loring Club gives its second concert of the season on the first named date.

The University Orchestra Society, under the direction of Paul Steindorf, gave a concert in Hearst Hall, Berkeley, on the evening of November 21st. The assistants included Marion H. Nash, mezzo soprano; Herbert Riley, cellist, the songs of the former being Mozart's Das Veilchen, Blackbird's Song (Cyrl Scott), Ecstasy (Rumel), Riley sang the Mozart Adagio, Minuetto (Hugo Baker) and Popper's Elfentanz.

The San Francisco Musical Club devoted its program Thursday morning, November 20th, to the works of Haydn and Mozart, the numbers including vocal and piano solos and trios for piano, violin and cello. The meeting proved very interesting and the program in full was as follows: Trio in B flat, No. 6, for piano, violin and violoncello (Mozart), Mrs. George Ashley, Miss Neil Frances Willson, Herbert Riley; The Violet (Mozart), Vol. the saret, Mozart; Aria from the Marriage of Figaro (Mozart), Miss Zoe Blodgett, Mrs. Frances W. Fay, accompanist; Andante con variazioni in F minor (Haydn), Pastoral Variee (Haydn), Miss Marion de Guerre; My Mother Bids Me Bind My Hair (Haydn), Lullaby (Haydn), Miss Florence Warden, Miss Claire McDermott, Miss Marian Cumming, Miss Evelev Brooks, accompanist; Fantasia in C minor (Mozart), Miss Phyllida Ashley; Concerto in C for violoncello and piano (Haydn), Herbert Riley, Mrs. William S. Noyes.

Under the direction of Madame Von Meyerling, Miss Helen Lyons Danielson gave a recital at the Kentfield Club, Marin County, recently, and, from the nature of the numbers, music lovers will be glad to hear that Miss Danielson is to repeat the program in San Francisco. The singer projects a tour in the Orient next year and will give her first recital in Honolulu, two in Manila. Afterward she will make her way to Germany, where she will join Madame Von Meyerling. There is Miss Danielson's program: The Window, or The Song of the Wrens (Arthur Sullivan), (a) On the Hill, (b) At the Window, (c) Gone! (d) Winter, (e) Spring, (f) The Letter, (g) No Answer, (h) The Answer, (i) When? (j) Marriage Morning; (k) Allerseelen (Richard Strauss), (l) Aus meinen grossen Schmerzen (Robert Franz), (m) Long Ago in Egypt (Edza Lehmann), (n) Lift Thine Eyes (Knight Logan), Elsa's Dream (Wagner).

Last Monday morning the Minetti Quartet gave the second of a series of the chamber music concerts at the residence of Mrs. Frederick Tihman of San Francisco. The program was the same as that presented at the residence of Mrs. Sharon in Oakland on Sunday afternoon. The success was pronounced and the Minetti Quartet has reason to feel proud of the support accorded it.

ALICE LLOYD'S BIG ENTERTAINMENT.

Through special arrangement with William Morris, the manager of the Cort Theatre has arranged for another large spectacular show, in which will starred Alice Lloyd, England's most celebrated comedienne, and a company of seventy five artists and large augmented orchestra, at the Cort Theatre for one week, commencing Sunday afternoon, December 7th, with matinees daily. Engaged to support Alice Lloyd is Frank Fogarty, "the Dublin Minstrel," who has a world-wide reputation as a funmaker. Always ready to present an innovation so far as the theatre is concerned, William Morris has arranged to play on the program one of the biggest features of the twentieth century. This feature will be immediately after the intermission of the first half of the monster bill and it is entitled "Dance Mad," during which every member of the entire company will be seen to good advantage. Every form of dancing, including the sensational X-Ray Dance, will be illustrated by artists who have the greatest respect for the terpsichorean art. "The Blindness of Virtue" follows.



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ORPHEUM.

The Orpheum announces for next week one of the best bills in its history. Taylor Granville and Laura Pierpont will appear in the one-act play, "The System," which deals with the police as they are and the underworld as it is. This act was written by Mr. Granville and his native of San Francisco and one of its greatest assets is its character drawing. Each one of the fifteen members of the cast presents a distinct and recognizable type—the first marked being the "Eel," and his girl, delineated respectively by Mr. Granville and Miss Pierpont. "The Tem" deals with the corruption that occasionally slips into a big city police department.

Yons and Yosco, "The Harpist and The Singer," and natives of Sunny Italy, will be heard in their latest pieces, "When I First Met You," "I'm Coming Back to You," and "Mardi Gras Rag." The tremendous furor created by these famous artists some three years ago is still remembered and their reappearance is sure to result in an immense ovation. Their act is entirely musical and always pleases. Both assume characters of Italian street singers and surround themselves with the requisite atmosphere. Clayton Kennedy and Mattie Rooney will appear in an eccentric comedy skit which includes singing, dancing and piano playing, with a farcical element and is called "The Typo Medium." Marshall Montgomery will prove his worth to be considered the world's best ventriloquist by producing the most novel and original act of his kind ever witnessed in vaudeville. It will be demonstrated that he successfully accomplishes ventriloquial feats before attempted and that he achieves more elaborate features and sensational effects than all the others in his ilk combined. La Toy Brothers will present an original novelty that is something of a sure fire pantomime comedy. One attends strictly to whirling and twirling while the other is a clever acrobat and whirligig comedian. Next week will be the last of Billy Reid and Belle Ashlyn; John E. Hazard and the American Nightingales, Marie and Mary McFarland.

SAN FRANCISCO CHORAL SOCIETY CONCERT.

On Tuesday evening, December 9th, the San Francisco Choral Society under the direction of Paul Steindorff, will appear in concert at the German House. A program containing some interesting novelties has been prepared and will be presented with the assistance of the following soloists: Miss Hortense E. M. Reid, soprano, Miss Fernanda Pratt, contralto, Mr. J. H. J. Stewart, baritone, Miss Marie Sloss, soloist. Two recent compositions for mixed voices will give their first hearing, one by Dr. H. J. Stewart, titled "May Time" is dedicated to the Society and is written in the style of an old English Madrigal, a variety part song that attained its perfection during the Elizabethan period. Herman Perlet will be represented on the program by "The Maiden's Lament," a

new chorol number which provides a solo for contralto, the composer having specially in mind Miss Pratt. The third and principal chorol is to be the "Erl King's Daughter," by Niels W. Gade. This splendid composition is based on one version of the familiar Danish Legend of the same name and well exemplifies the genius of its composer. Miss Gilmore will sing the title role. The other characters, the mother and Sir Oluf, will be assumed by Miss Pratt and Mr. Redfield. The last two singers will also be heard to advantage in groups of solos. Miss Marie Sloss, one of San Francisco's exceptionally talented pianists will play some examples of modern piano literature. Her work has received the highest praise in Europe and will be a treat. Miss Mabel Hill Redfield will be the accompanist. The complete program is as follows:

May-time (H. J. Stewart), (Dedicated to the San Francisco Choral Society), (First Performance); Songs—(a) Morning Hymn (Henschel), (b) Sapphic Ode (Brahms), (c) The Danza (Chadwick), Miss Pratt; Piano—(a) Prelude (Debussy), (b) From My Diary (Max Regert), (c) Dance Negre (Cyril Scott), Miss Sloss; The Maiden's Lament (Herman Perlet), Miss Pratt and San Francisco Choral Society; Songs—(a) The Lark Now Leaves His Watery Nest (Horatio Parker), (b) Romance (Debussy), (c) The Tavern (Herman Lohr), Lowell Moore Redfield; Piano—Scherzo, Op. 14 (Samuel Bollinger), Miss Marie Sloss; The Erl King's Daughter (Niels W. Gade), Characters—The Erl King's Daughter, Miss Gilmore; The Mother, Miss Pratt; Sir Oluf, Mr. Redfield; Erl Maiden, Wedding Guests, etc., San Francisco Choral Society.

KOHLER & CHASE MUSIC MATINEE.

Prof. Pierre Douillet, the distinguished piano pedagogue and virtuoso, will be the soloist at this week's Matinee of Music which will be given by Kohler & Chase on Saturday afternoon, December 6th. Prof. Douillet has resided on the Pacific Coast during the last twenty years, which were spent in San Francisco and San Jose where he was Dean of the Pacific Conservatory which is affiliated with the College of the Pacific. He came to California with an enviable reputation gathered during a number of concert tours in Europe and Eastern music centers. He also has gained a universal reputation as a composer. As a pianist he has always impressed by reason of his brilliant technique and his pronounced emotional coloring.

To lend a little contrast to the program Mr. Varcas, who takes charge of these Matinees of Music, has chosen compositions of a particularly light character for the rest of the program, which will be complete as follows: Sympathy, from The Firefly (Friml), Knabe Player Piano; Ballade G minor, Nocturne F sharp, Valse A flat (Chopin), Prof. Douillet, Knabe Concert Grand Piano used; Giannina mia, from The Firefly (Friml), Knabe Concert Grand Piano used; Gavotte a l'antique Spinning Song (Douillet), Rhapsodie Hongroise (Liszt), Prof. Douillet, Knabe Concert Grand Piano used.

WILHELM BACHAUS.

It was at the Brahms Festival which Walter Damrosch successfully arranged two seasons ago, that Bachaus made his most favorable impression during his first visit to New York. He was chosen, after his debut with the New York Symphony Orchestra, to play the difficult Brahms Concerto at the Festival, and he acquitted himself in a manner that established him firmly in popular and critical approval.

Wilhelm Bachaus was born in Leipzig in 1884. He studied nine years with Reckendorf and one year with d'Albert, and at the age of sixteen made his first public appearance with the Gewandhaus Orchestra, Arthur Nikisch conducting. From that day Bachaus has advanced with interruption to the goal he has attained. One city after another—Berlin, Vienna, Cologne, Hamburg, Munich, St. Petersburg, Moscow, Warsaw, Paris, Brussels, Liverpool, London and New York—has capitulated to his genius. His popularity is unique in that it is as pronounced among the great general public as among the most exacting critics and music-lovers. Personality is his in an exceptional degree.

"A virtuoso of the fine old type rather than the tremulous new is Mr. Bachaus," wrote Henry E. Krebs of the New York Tribune, after hearing the pianist at his initial New York appearance. "He is a musician of delicate fiber, of keen sensibility; one who respects the instrument upon which he plays and reverences the music which he interprets."

ALCAZAR THEATRE.

Evlyn Vaughan's first big hit as the Alcazar's leading woman was made in the title part of "Salomy Jane," which is one reason for the play's second revival next Monday evening and throughout the week at the O'Farrell-street home of good drama. But even with a less competent actress than Miss Vaughan portraying the Bret Harle heroine, or with less capable assistants than Bert Lyndall and the Alcazar stock company, "Salomy Jane" would possess magnificence for the people of California because of its stirring dramatic worth and the fact that its locale is the Sierra foothills and its period the early sixties, when the men who came to find gold were settling down to agriculture and its kindred occupations.

The Vancell Italian School of Singing will give its second revival of the operetta next Thursday evening, December 11th. On this occasion, Prof. J. S. Vancell will introduce for the first time the following vocalists: Miss Elsie Goerner, soprano, Miss Lily Dumont, soprano, T. Girardelli, baritone, and Marx Galst, baritone. These young artists will be assisted by Mrs. J. G. Drady, soprano, Miss Welcome Levy, soprano, Jose Homoche, tenor, Wesley Gledhill, baritone, Prof. Joaquin S. Vancell, basso cantante. Mrs. Gordon H. McCormick, secretary of the Institute of Musical Art of New York, which Frank Dauros is the Director, will play the piano.



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Price 10 Cents

MELBA AND KUBELIK GREETED BY MONSTER AUDIENCE AT DREAMLAND RINK

Divas Still in Possession of a Beautiful Flexible and Velvety Voice—The Brilliant Violin Virtuoso as Usual Astonishes His Hearers with His Remarkable Technic—Edmund Burke Proves to be an Excellent Artist

By ALFRED METZGER

Whoever had that happy inspiration to send Melba and Kubelik on an American tour in joint concerts surely has every reason to feel that his sense of proportion was in proper working order. Wherever these two artists have appeared so far they have drawn crowded houses and the box office receipts were only lilted by the seating capacity of the auditoriums that have been rented for their purposes. Dreamland Rink was packed to the roof last Sunday afternoon and, from appearances at the time of this writing, it may be assumed that to-morrow afternoon another monster audience will crowd that spacious, although not very handsome, auditorium. The Musical Review's contention that the public at large is always willing to pay any amount for an entertainment, provided it is according to its demands and it is not offered too frequently, has again been proved by these Melba-Kubelik concerts. Unfortunately the mass of the public which flock to so-called sensational attractions is not our regular concert public, and thousands of people that pack the Dreamland Rink for Melba and Kubelik hardly ever attend another concert. In the same manner other sensational artists attract certain types of audiences. We must, however, admit that the Melba-Kubelik audience that assembled last Sunday afternoon appeared superior in intelligence than is usually the case with audiences attracted by "sensational" features. The difference was particularly noticeable in the many strange faces among the auditors which proved that many out-of-town people came to San Francisco to listen to the great coloratura soprano.

And surely anyone who went to the inconvenience of coming to this city from the interior was amply rewarded for his or her trouble. Melba certainly has preserved her voice wonderfully well. By this we do not mean to say that she has advanced so far in years that the vocal powers should be impaired, for nowadays age does not play that disastrous part which it used to do. It is, as a rule, singers—and especially coloratura singers—are so "spendthrift" with their voices, that they do not withstand the ravages of time. We have heard Melba repeatedly during the last fifteen or twenty years, and we can assure our readers that her voice exhibited last Sunday afternoon the same velvety limpidity and the same warmth of color that it did when we first heard her. And, by the way, that was in the role of Lucia wherein she sang the same aria which she sang last Sunday. We noted at that time how wonderfully the remarkable organ blended with the flute that formed its obligato. There may be today a few of the sweetest notes that seem to have acquired just a bit of richness, but the Diva understands so thoroughly how to soften that quality that it never creates a disagreeable impression. Whatever slight change may be apparent in the very high tones is amply atoned for by such sonorous, rich, resonant quality of the middle and low tones, which today are even more delightful than they were when we first heard Melba. The same may be said of her breathing, not that it is better than formerly, but that it is employed with more carefulness and with finer discrimination, for, with the progress of life, Madame Melba understands that she must employ the scientific measures of the art of song to retain the wonderful voice upon its high pedestal of mellowness and pliancy.

It has generally been believed that Melba was "cold" when singing. However, we could not conscientiously make such a statement of her efforts last Sunday afternoon. On the contrary, she occasionally caused her audience to laugh, as in her very charming interpretation of "Coming Through the Rye," which she sang as one of her numerous encores. And now and then she was exquisitely poetic and romantic, as, for instance, in her aria sung from Lucia. By the way, we heard this particular aria sung with such consummate artistry and with such remarkable expression of sentiment as on any occasion. Even the coloratura passages were cold and phrased in a manner that implied a hidden meaning which we never thought existed before. From the purely vocal standpoint, that is to say, quality of voice and ingenuity of technical execution, we know of no superior to Madame Melba. It is safe to state that the preservation of her voice is one of the wonders of the musical world. May Melba continue to sing as she does today for many years to come!

Kubelik is another artist we have heard repeatedly during the last eight or ten years. He, also, has not aged either for worse or better. He still stands present as a technician of wonderful resources. Double-bells and trills on harmonics, lightning-like and vel-

vety runs, all kinds of acrobatics in the highest positions on the fingerboard as on child's play to this remarkable virtuoso. And these astounding "stunts" are indeed very adequate in certain parts of the Paganini concerto, in the Zephyrs by Hubay and in similar compositions. But when it comes to breadth of tone, when it comes to intensity of emotion, as it is required in the Schubert Ave Maria or in the Schumann Abendlied, Kubelik certainly does not come up to expectations. He always has been and we are sure he will continue to be a marvelous exponent of digital dexterity, but he will never reach the thrilling depths of emotionalism.

We were thoroughly delighted with the singing of Edmund Burke, the Irish baritone. His name has been associated with that of John McCormack. We believe this to be somewhat of an injustice to Mr. Burke, for there is more genuine temperament, or shall we say warmth, in his interpretation of operatic arias than there is in Mr. McCormack's. As a rule, comparisons are against our principles, but since Mr. Burke has been

The second Melba-Kubelik joint concert will be given at Dreamland to-morrow (Sunday) afternoon, December 14, at 2:30, with the following program which will be supplemented by a number of request encores. It is expected that even last Sunday's enormous crowd will be exceeded and Manager Greenbaum is getting extra seats put in.

Concerto No. 2, D minor.	Wieniawski
Lo! Hear the Gentle Lark	MR. KUBELIK
Flute Obligato, M. Marcel Moyse	Bishop
MADAME MELBA	
Aria, "La Jolie fille de Perth"	Bizet
MR. EDMUND BURKE	
Ave Maria (violin obligato)	Gounod
MADAME MELBA AND MR. KUBELIK	
Viola Soli—	
(a) Humoresque	Dvorak
(b) Rondo de Laitin	Bazzini
MR. KUBELIK	
Aria, "Jewel Song"	Gounod
MADAME MELBA	
Song, "The Pipes of Pan"	Elgar
MR. EDMUND BURKE	

THE BLOOMFIELD ZEISLER CONCERTS.

A Brilliant Artist Enthusies an Intelligent Audience With Her Remarkably Musical Interpretations of the Great Classics.

By ALFRED METZGER

Fannie Bloomfield Zeisler appeared last Tuesday evening before a decidedly "pianistic" audience. We make this assertion from the discriminative applause that marked the progress of the evening's event. That Madame Zeisler made an unusually favorable impression may be gathered from the fact that this intelligent audience demanded many encores and would not leave at the end of the concert until the artist had again favored them with a delightful little daube by Poldini. One of the most charming features of Madame Zeisler's playing is a limpidity of touch that reminds one of a kitten's paws traveling with lightning-like velocity over the keyboard. And notwithstanding this exquisitely delicate velvet-like touch Madame Zeisler never misses a note in the most rapid passages. Another thing that impresses itself forcibly upon the receptive mind is her wonderful skill in pedaling. Indeed last Tuesday she did some of the finest pedaling we have ever heard. This was especially noticeable in her staccato chord playing and also in her octave work, when she cut off the most powerful tone volume with a suddenness and with a thoroughness that simply caught you off your feet. The program began with the Shumann-Papillons which was played with splendid intellectual coloring and phrasing, although in the beginning the artist gave evidences of nervousness which, however, soon gave way to assurance and self-possession. Madame Zeisler attains remarkable contrasts, from the utmost dramatic intensity to the most delicate daintiness. These contrasting tone color effects were especially noticeable in an encore of The Erlking by Schubert-Liszt where the different voices of the characters were brought out with remarkable plasticity and poetic sentiment.

We also admired her interpretation of the Funeral March movement of the famous Chopin Sonata. It was in every way a most impressive conception of the work. In addition to her remarkable technical skill and her fine poetic and dramatic insight in the compositions Madame Zeisler possesses an unusual amount of endurance. If we tell our readers that this brilliant woman only allowed herself one short intermission during the entire program, and that she never exhibited the slightest bit of fatigue, they will realize her strength and endurance. We can conscientiously recommend our readers to witness the second and last of the Bloomfield Zeisler concerts this afternoon at Scottish Rite Auditorium.

IMPORTANT NOTICE.

Upon the urgent request of some of our largest advertisers we have decided to publish this year's Holiday Number on Saturday, December 27th, instead of December 20th. Last copy received for this on December 22d.

The Pacific Coast Musical Review,
By Alfred Metzger, Editor.

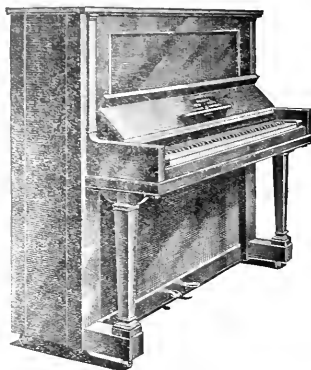


MISS PAULINE HOLLENBRAND
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put side by side with Mr. McCormack, on account of his Irish birth, no doubt, there is justification for giving our impressions in this direction. The possessor of a fine, well placed and sonorous voice, which is notable more for its vibrancy than its pliancy, which is used with fine discrimination and careful judgment as to the meaning of a composition, and employing a diction of splendid clearness and exactitude, Mr. Burke surely is entitled to be classed as an artist in his profession.

There was another member of the company who should not be forgotten and that is Marcel Moyse, flutist. His tone was exquisitely mellow and "silvery" and his phrasing matched that of Madame Melba in intelligence. We can not find equal praise for Gabriel Lapiere, the accompanist. He was always too heavy in his touch and somehow impressed us with the conviction that he is an orchestral leader in the act of rehearsing a chorus rather than a refined accompanist to one of the greatest sopranos in the world. We also can not say that the program in itself was anything to brag about. It contained a few gems of vocal literature, but taken as a whole it was not a genuine concert program. Nevertheless, the Melba-Kubelik concert was one of the most enjoyable events we have attended in our experience.

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TIVOLI AND THE MUNICIPAL OPERA HOUSE.

The Editor of the Pacific Coast Musical Review, in his city as San Francisco representative of the New Musical Courier, wired to the home office the bare bones of the closing of the Tivoli Opera House and the veto of the Municipal Opera House. We publish herewith the comments made by the editor of the Musical Courier, and in so doing we want to call attention of our readers especially to those lines referring to the Municipal Opera House and ask them to note how closely the opinions of the Musical Review and the Musical Courier coincide on that subject. We are sure that in forwarding that information by wire we refrained from expressing any opinion, leaving Musical Courier to draw its own conclusions.

We add that we expected exactly the same comment to be finally turned out, and are so familiar with musical conditions in America and having the best interests at heart could possibly look at this proposition in any other light. We may also add that the editor of Musical Courier at the time of receiving the wire did not know anything about the lively controversy created by the Mayor's veto in San Francisco. So the remarks are entirely free from partisanship. We mailed them to the Courier, and set forth in detail our impressions of the veto and also the closing of the Tivoli Opera House, which will possibly be published in the next issue of the Musical Courier. Here is the original comment of the Musical Courier in full:

Telegram from the Musical Courier San Francisco representative announces that the Tivoli Opera House is to be closed on Sunday, and that Manager Leahy lays the veto on public non-support. The Tivoli is to become a picture house. The same telegram announces the plan for a municipal opera house has been vetoed by Mayor Rolph. This plan consisted of the proposal by wealthy people to construct a private opera house on public property. The reason for Mayor Rolph placing his veto on this plan is that he finds the current special privileges reserved for the financial interests to be undemocratic. Among these were that all boxes and loges were to be reserved for the subscribers and their heirs in perpetuity, and the subscribers also wanted ten out of fifteen directors.

The New Tivoli Opera House was opened last March the Chicago Opera Company. Leoncavallo was brought over from Italy some weeks ago to conduct a season of grand opera. It will be a great blow to California to learn that this operatic establishment has discontinued its activities, and it will be a rise to most people who are interested in opera in the United States to learn of the action of Mayor Rolph in closing the municipal opera house. This, however, does not appear to us to be a matter of such supreme importance, as the wealthy subscribers who were willing to devote funds sufficient for the building of an opera house certainly not be unwilling to purchase property and to make this opera house an entirely private organization, as most of our opera houses in this country, and perhaps should be.

There has always been a question with taxpayers in Germany and France and in other countries where there are municipal and national opera houses whether it is fair and just to require all of the citizens to pay for the support of these opera houses in consideration of the fact that only a very limited number get the people actually enjoy the pleasures which they offer. There is a strong feeling prevailing in this regard in Europe at present, and it is a more and more difficult to obtain the required funds from the government. Legislators who are ignoring the vote of their constituents show an insincere effort to save the people's money by refusing subsidies. It will probably always be a failure in any attempt to get the people actually enjoy the pleasures which they offer. There is a strong feeling prevailing in this regard in Europe at present, and it is a more and more difficult to obtain the required funds from the government. Legislators who are ignoring the vote of their constituents show an insincere effort to save the people's money by refusing subsidies. It will probably always be a failure in any attempt to get the people actually enjoy the pleasures which they offer.

We sincerely hope and we fully believe that California will work out its own salvation in this regard, but it should be worked out without the expectation that any individual manager should risk the support of it or that it should be supported by the municipality.

LORING CLUB CONCERT.

On Tuesday evening, December 16th, at Scottish Rite Temple, the Loring Club will give the second concert of its thirty-seventh season. The programme of December concert of this Club generally evinces a high degree of exceptional interest associated with Christmas.

In the present programme Christmas music is represented by some very old Christmas Carols, among these being "The Boar's Head Carol" dating from the fifteenth century, and "What Child is This," the melody of which is supposed to belong to the time of King Henry the Eighth, while Wallace A. Sabin's "Carmel Natale," a work for men's voices of rare distinction, will be a notable feature in the programme, which also includes two movements for soprano solo and chorus of men's voices from Mendelssohn's "As the Hart Pants," Ludwig Hess' stirring setting of Tennyson's "Ring Out, Wild Bells," Horatio Parker's choral ode, "Spirit of Beauty," and Adolph Adams' "Carmel de Noel" for soprano solo and chorus of men's voices. The foregoing will have the accompaniment of strings, piano and organ, while Gustav Ferraris' "Wake to the Hunting" and G. Jerrard Wilkinson's "Choric Song" will be accompanied by strings and piano. The programme will also include some unaccompanied glees and a group of songs by Mrs. Zilpha Hughes Jenkins. Gino Severi will be the principal violinist, Frederick Maurer, piano, J. C. Fyfe, organ, and Wallace A. Sabin will direct the concert.

SACRAMENTO SATURDAY CLUB ACTIVITIES.

The Saturday Club of Sacramento has been very active of late. Six concerts have been given since October 24th. The 350th recital took place on October 24th and consisted of a concert by Emilio de Gogorza, baritone, and Henry Gies, pianist. The program was as follows: Lully—Bois Epais, Gluck—Diane Impitoyable (Iphigene en Aulide), Schumann—Mondnacht, Rubinstein—Es blinkt der Thau, Strauss—Cecilia; Schumann—Erlösungssymphonie; Moussorgski—Le roi Saul, premiere danse; Vidot—Le plouleur, Massenet—Arioso (Le roi de Lahore); Chopin—Deux preludes, Trois etudes; Hailton—To Anthea, Old Irish—Gentle Maiden, Parker—The Lark Now Leaves its Watry Nest, Granados—La Maja dolerosa, Alvarez—El Celoso, Rossini—Largo al factotum (Il Barbiere di Siviglia).

The 351st recital was given on Saturday, November 1st, and the program was presented by Miss Emily Christine Ruison, violinist, Edward Pease, baritone, and Miss Zulettia Geary, at the piano. The following program was ably interpreted: Tor Aulin—French Suite, Idyll, Humoresk, Vaggsang, Polska; Desplantes—Intrada (1672), Haydn—Capriccio (1732), Francaeur—Skillean and Rigaudon (1732); Somervell—Song Cycle (Tennyson's Maud); Kramer—Chorus Neere, Kreisler—Finale; Mendelssohn—Mrs. Edna Copeland; Monti—Requiem aeternam, Madonnæ—Lux aeterna, Pie Jesu; Mrs. J. N. Wilson, Mrs. R. H. Hawley, Walter Longbottom, J. G. Genshela.

Harold Bauer was the soloist at the 352d recital on Friday evening, November 7th. The program was as follows: Bach (1685-1750)—Suite, G minor; Schumann (1810-1856)—Davidstern; Beethoven (1770-1827)—Minuet, Chopin (1809-1849)—Tarantelle; Ravel (b. 1875)—Pavane; Granados (b. 1867)—Fandango; Franck (1822-1890)—Danse lente; Chopin—Polonaise, F sharp minor; Schubert (1792-1828)—Ländler; Brahms (1833-1897)—Hungarian Dances.

The 353d recital was given on Saturday, November 15th, and the following program was rendered: Swedenborg (b. 1686)—Chorale (1686-1908)—Schwedische Melodie, Ambrosio—Canzonetta, Mrs. Harold M. Burnside; Gounod (1818-1892)—Jewel Song (Faust); Mrs. Frank Zimmerman, Miss Ruth Pepper at the piano; Bach (1685-1750)—Prelude (Sixth Violin Sonata), Chopin (1809-1849)—Impromptu, op. 51, G flat major, Impromptu, op. 36 F sharp major, Miss Mary Kendall; Strauss (b. 1844)—Ich frage meine Minne, Rubinstein (1829-1894)—Niedelied, Hinkach (b. 1849)—Der Frühling ist da, Mrs. Lucien Cahn, Miss Zulettia Geary at the piano; Chopin—Valse, op. 70, No. 1, Valse Brillante, op. 34, No. 1, Miss Hazel Pritchard.

The 354th recital was given on Friday, November 28th, with Madame Ernestine Schumann-Heink as the soloist. The assisting artists were Miss Nina Fletcher, violinist, and Mrs. Katharine Hoffman at the piano. The program was as follows: Wagner—Erdä Scene (Rheingold), Waltraute Scene (Götterdämmerung), Brangäne's Ruf (Tristan and Isolde), Hirtentänze Liederchen (Tannhäuser); Bach—Sonata, E minor, Miss Fletcher; Wagner—Träume; Schubert—Liebesbotschaft, Die junge Nonne, Die Forelle; Schumann—Mondnacht, 17th Century—Spinnereilieder; Saint-Saens—Prelude (Le Deluge), Wagner—Wald, Tristan, Sarastro, Spanish Dance, Mrs. Nina Fletcher; Edison—Mother of Mine, 17th Century—When the Roses Bloom, Sauter—Cry of Rachel, Malloy—Kerry Dance.

The 355th recital was given on November 29th, and the following program was presented: Mendelssohn-Liszt (1809-47) (1811-86)—Auf Flügel des Gesanges, Godard (1849-1866)—Pan Pastorale, Miss Esther Ellis, Soloist (1792-1828); Schubert, op. 9, No. 3, Miss Lucila Martin, Miss Zulettia Geary at the piano; Leoncavallo (1858)—Balletta (Bird Song), Miss Mizpah Jackson, Miss Ruth Pepper at the piano; Arensky (1862-1906)—Le Coucou, Elkus (1884)—Idyll, Czerny (1791-1857)—Octave Study, Miss Edna Farley; Hawley (1858)—Sweet and Low, Chaminade (1861)—Evening Prayer in Brittany, Mrs. J. N. Wilson, Miss Corinne Wenzel, Miss Lillian Nelson, Miss Mizpah Jackson, Mrs. J. W. James, Mrs. R. H. Hawley, Mrs. Robert Lloyd, Miss Westie Johnston, Miss Florence Linticum at the piano.

The third and last of a series of three chamber music concerts was given by the Minetti Quartet at the residence of Mrs. Oscar Sutor in Piedmont last Sunday afternoon, December 7th. The program included Quartet in B flat, Op. 18, No. 6, by Beethoven; Italian Serenade by Hugo Wolf; and Quartet in G minor, Op. 27, by Grieg. The Minetti Quartet consists of Gino Minetti, Clarence Evans, Hans Koenig and Arthur Weiss.

THEATRE FRANCAIS PRODUCTION.

By David H. Walker

A double bill, part purely dramatic and part operatic, was given at the Theatre Francais performance, at the Scottish Rite Auditorium, under the direction of Andre Ferrier, Thursday evening, December 4. Both the dramatic and the musical portion went off very successfully. There was briskness, polish and humor abundant in the presentation of the play, "L'Écote de la Saint-Martin," the comedy by Meilhac and Halévy. The characters were taken as follows: "Briqueville," M. Andre Ferrier; "Noel," M. de Villers; "Adrienne," Mlle. Michele; "Madame Lebreton," Mme. Gustin-Ferrier. This was followed by the grand opera, "Le Mariage Aux Lanternes," by Offenbach. The musical performance was equally successful with the dramatic. It was conducted by M. E. Puyans with conspicuous ability. Preceded by the overture, which was done with much spirit, the vocal part was sung to the entire acceptance of a very large audience. The performers proved their versatility, Mme. Gustin-Ferrier, Mlle. Michele and Andre Ferrier, who had taken part in the comedy, appearing as vocalists. The cast also included Mme. Irene Le Noir Schütz and M. Gassion. The accessory singers came in for their share of applause.

At the end of the performance there were general congratulations. French ladies and gentlemen rejoiced that performances of such merit in the French language were provided in San Francisco. The attendance must have included fully fifteen hundred persons, nearly all of whom are French by birth.

MANSFELD STUDIO RECITAL.

Pupils of Hugo Mansfeld gave a recital at the Mansfeld residence, 338 Cole Street, Wednesday evening, December 3. Five young ladies and Gerald Hoyt appeared as performers. Two, at least of these, namely, Miss Lorraine Ewing and Miss Alayne Dupas, are members of the Mansfeld Piano Club. As is usual at these recitals the audience occupied all the available room and liberal applause rewarded the young artists. The program was opened with a duet by Mr. Mansfeld and Miss Naomi Fahy, which went off well. The composition was by Moszkowski. Miss Dupas played a Debussy number, an Airbesque in E major, No. 1, with smoothness and success. Mrs. Homer C. Edwards played Sjogren's "Erotion" in three movements, and the Shubert-Liszt version of "Erlkönig."

Miss Esther Ball, with the promptings of a very tune-fair, and with execution that was clean-cut and precise, gave "Papillon," by Lavalée, and a waltz by Wieniawski. She occasioned a very favorable impression. The honors of the evening went to Miss Lorraine Ewing, who gave a truly star performance as a cantabile player, the selection in which she distinguished herself being a composition by Mason, "Silver Spring," which afforded great opportunity for sympathetic expression. This also carries a very tall figure in the right hand, which was limpid and done with absolute perfection. Miss Ewing also played a Weber composition, "Rondo Brilliant." The performance closed with a clean-cut playing of Beethoven's Sonata in D minor, Op. 31, No. 2, by Gerald Hoyt. This was Mr. Hoyt's second appearance.

MRS. MABLE ORDWAY BROOKOVER'S CONCERT.

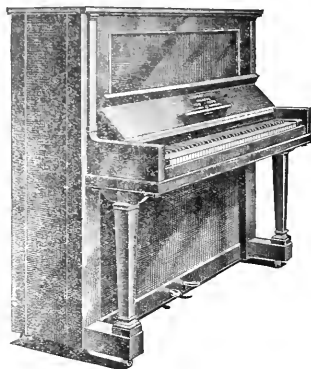
Mrs. Mable Ordway Brookover, contralto, who has just returned from the East and South, where she appeared in a series of concerts, will give a recital at Kohler & Chase Hall on Friday evening, December 19th. Mrs. Brookover will be assisted by Frederick Maurer, the well known accompanist. The program will include Der Wanderer by Schubert, Du bist wie eine Blume by Schumann, an Aria from Ponchelli's Gioconda, an aria from Saint-Saens' Samson, and the story of Rachel by the contralto. Mrs. Brookover has studied extensively with Madame Isabella Marks, with the exception of a few weeks during which the young vocalist coached with Oscar Saezner who complimented her upon her work as well as her style. Mrs. Brookover returned recently and is again under the supervision of Madame Marks. She has, however, sufficiently progressed in her studies to give a very artistic and delightful concert. She possesses a very artistic and beautiful voice of an exceedingly mellow and flexible quality and of an unusually big range. She also sings with fine taste and her program has been chosen with great care for the high artistic character of the compositions to be rendered.

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TIVOLI AND THE MUNICIPAL OPERA HOUSE.

Editor of the Pacific Coast Musical Review, in his capacity as San Francisco representative of the New Musical Courier, wired to the home office the bare fact of the closing of the Tivoli Opera House and the Mayor's veto of the Municipal Opera House. We published the comments made by the editor of the said Courier on that information. We want to call attention to our readers especially to those lines referring to the Municipal Opera House and ask them how closely the opinions of the Musical Review and the Musical Courier coincide on that subject. We wish to state that in forwarding that information by wire we refrained from expressing any opinion, leaving the Musical Courier to draw its own conclusions. We added that we expected exactly the comment to be finally turned out, for no one familiar with municipal conditions in America and having the best interests at heart could possibly look at this proposition in any other light. We may also add that the editor of the Musical Courier at the time of receiving the wire did not know anything about the lively controversy created by the Mayor's veto in San Francisco. So the remarks are entirely free from partisanship. We mailed the letter to the Courier afterwards, setting forth in detail our impressions of the veto and also the closing of the Tivoli Opera House, which will possibly be published in the next issue of the Musical Courier. Here is the full comment of the Musical Courier in full.

The editorial from the Musical Courier San Francisco representative announces that the Tivoli Opera House will close on Sunday, and that Manager Leahy lays the blame upon public nonsupport. The Tivoli is to become a picture house. The same telephone announces the plan for a municipal opera house has been proposed by Mayor Leary. This plan consisted of the proposal by wealthy people to construct a private opera house upon public property. The reason for Mayor Leary placing his veto on this plan is that he finds the special privileges reserved for the financial interests to be undemocratic. Among these were that all boxes and loges were to be reserved for the subscribers and their heirs in perpetuity, and the subscribers were to be exempted from the payment of taxes. The New Tivoli Opera House was opened last March by the Chicago Opera Company. Leontavallo was brought over from Italy some weeks ago to conduct a season of grand opera. It will be a great blow to Californians to learn that this operative establishment has discontinued its activities, and it will be a loss to some people who are interested in opera in this State to learn of the action of Mayor Rolph in closing the municipal opera house. This, however, does not appear to us to be a matter of such importance, as the wealthy subscribers who were willing to devote funds sufficient for the building of an opera house will certainly not be unwilling to purchase property to make this opera house an entirely private institution, as most of our opera houses in this country are, perhaps should be.

As always been a question with taxpayers in Germany and France and in other countries where there are private and national operas whether it is fair and just to require all of the citizens to pay for the support of opera houses in consideration of the fact that only a limited number of people can actually enjoy the pleasures which they offer. There is a strong revision in this regard in Europe at present, and it is becoming more and more difficult to obtain the required subsidies from the government. Legislators who are considering the vote of their constituents show an increasing effort to save the people's money by refusing subsidies. It will probably always be a failure in California to attempt to get the people as a whole to pay for what they naturally look upon as a mere hobby of a few rich. California has a serious problem to face in the matter of musical activity. The State is very rich and is growing with remarkable speed, but the musical life is very much diffused and spread over the State, and at the present time there are so many musical centers on the coast that it seems almost impossible for all of them to receive support.

We sincerely hope and we fully believe that California will work out its own salvation in this regard, but it is not to be worked out without the expectation that any individual manager should risk the support of it or that it should be supported by the municipality.

LORING CLUB CONCERT.

Tuesday evening, December 16th, at Scottish Rite temple, the Loring Club will give the second concert of its thirty-seventh season. The programme of December concert of this Club generally contains of exceptional interest associated with Christmas.

In the present programme Christmas music is represented by some very old Christmas Carols, among these being "The Boar's Head Carol" dating from the fifteenth century, and "What Child is This," the melody of which is supposed to belong to the time of King Henry the Eighth, while Wallace A. Sabin's "Carmen Natale," a work for men's voices of rare distinction, will be a notable feature in the programme, which also includes the two movements of the soprano solo and chorus of men's voices from Mendelssohn's "As the Hart Pants," Ludwig Hess' stirring setting of Tennyson's "Ring Out, Wild Bells," Horatio Parker's choral ode, "Spirit of Beauty," and Adolph Adam's "Cantique de Noel," for soprano solo and chorus of men's voices. The foregoing will have the accompaniment of strings, piano and organ, while George D. Ferris' "Wake to the Hunting Song," Jerrard Wilkinson's "Chorus of the Hart Pants," for soprano solo and chorus of men's voices. The programme will also include some unaccompanied glees and a group of songs by Mrs. Zilpha Ruggles Jenkins. Gino Severi will be the principal violin, Frederick Maurer, piano, J. C. Fyfe, organ, and Wallace A. Sabin will direct the concert.

SACRAMENTO SATURDAY CLUB ACTIVITIES.

The Saturday Club of Sacramento has been very active of late. Six concerts have been given since October 24th. The 35th recital took place on October 24th and consisted of a concert by Emilio de Gogorza, baritone, and Henry Giles, pianist. The program was as follows: Lully—Belle Eclaircie; Ghisla—Dance Impromptu (Phigene en Audile); Schumann—Nondnacht; Rubinstein—Es blinkt der Thau; Strauss—Cecilia; Schumann—Etudes Symphoniques; Moussorgski—Le roi Saul; Massenet—Premiere danse; Widor—Le plongeur; Massenet—Arioso (Le roi de Lahore); Chopin—Deux preludes; Trois etudes; Hattton—To Anthea; Old Irish—Glenelg Maiden; Parker—The Lark Now Leaves its Watery Nest; Granados—La Maja Dorotea; Alvarez—El Celoso; Rossini—Largo al factotum (Il Barbiere di Siviglia).

The 35th recital was given on Saturday, November 1st, and the program was presented by Miss Emily Christine Ruison, violinist, Edward Pease, baritone, and Miss Zulettia Geary, at the piano. The following program was ably interpreted: Tor Adoll—French Suite; Haydn—Humoresque; Vassago—Polka; Desplanes—Entrada (1672); Haydn—Capriccio (1732); Franconeur—Siciliano al Rigaudon (1722); Somervell—Song Cycle (Tennyson's Maud); Kramer—Chant Negre; Kreisler—Liedesfreud; In Memoriam, Mrs. Emma Coppersmith; Monti—Requiem aeternam, Madonna—Lux aeterna, Pie Jesu; Mrs. J. N. Wilson, Mrs. R. H. Hawley, Walter Longbottom, J. G. Genshler.

Harold Bauer was the soloist at the 35th recital on Friday evening, November 7th. The program was as follows: Bach (1685-1750)—Suite, G minor; Schumann (1810-1856)—Davidsbündelintertage; Beethoven (1770-1827)—Minuet; Chopin (1809-1849)—Tarantelle; Ravel (1875)—Pavane; Graubados (b. 1867)—Fandango; Franck (1822-1890)—Dance lente; Chopin—Polonaise, F sharp minor; Schubert (1792-1828)—Ländler; Brahms (1833-1897)—Hungarian Dances.

The 35th recital was given on Saturday, November 15th, and the following program was rendered: Svendsen (b. 1849)—Romance; Wilhelmj (1845-1908)—Schwedische Melodie; Ambrosio—Cannozetta, Mrs. Harold M. Burnside; Gounod (1819-1893)—Jewel Song (Faust); Mrs. Frank Zimmerman, Miss Ruth Pepper at the piano; Schubert—Sixth Impromptu, Op. 33, G flat major, Impromptu, Op. 36 F sharp major, Miss Mary Kendall; Strauss (b. 1864)—Ich trage meine Minne, Rubinstein (1829-1894)—Neue Liebe, Hildach (b. 1849)—Der Frühlings ist da, Mrs. Lucien Caen, Miss Zulettia Geary at the piano; Chopin—Valse, Op. 70, No. 1, Valse Brillante, Op. 34, No. 1, Miss Halse Pritchard.

The 35th recital was given on Friday, November 25th, with Madame Ernestine Schumann-Heink as the soloist. The assisting artists were Miss Nina Fletcher, violinist, and Mrs. Katharine Hoffman at the piano. The program was as follows: Wagner—Erdra Scene (Rheingold); Waltraute Scene (Götterdämmerung); Brangäne's Ruf (Tristan and Isolde); Hirtenknahe Liedchen (Tannhäuser); Bach—Sonata, E minor, Miss Fletcher; Wagner—Träume; Schubert—Liedchen; Die Junghe Nonne, Die Forelle; Schumann—Mondnacht; 17th Century—Spinnerliedchen; Saint-Saens—Prelude (Le Deluge); Wagner—Willehalm; Preislied, Sarasate—Spanish Dance, No. 8, Miss Fletcher; Edson—Mother of Mine, 17th Century—When the Roses Bloom, Salter—Cry of Rachel, Malloy—Kerry Dance.

The 35th recital was given on November 29th, and the following program was presented: Mendelssohn-Liszt (1809-47) (1811-86)—Aut Flugeln des Gesanges, Godard (1849-1895)—Pastorale, Miss Esther Hills; Schubert (1797-1828)—Impromptu, Op. 90, No. 4, Miss Luella Martin, Miss Zulettia Geary at the piano; Leontavallo (1858)—Ballatella (Bird Song), Miss Mizpah Jackson, Miss Ruth Pepper at the piano; Arensky (1862-1906)—Le Coq, Elkus (1884)—Lullaby, Czerny (1791-1857)—Octave Study, Miss Edna Farley, Hawley (1858)—Sweet and Low, Chaminate (1861)—Evening Prayer in Brittany, Mrs. J. N. Wilson, Miss Florine Wenzel, Miss Lillian Nelson, Miss Mizpah Jackson, Mrs. J. W. James, Mrs. R. H. Hawley, Mrs. Robert Lloyd, Miss Wessie Johnston, Miss Florence Linthum at the piano.

The third and last of a series of three chamber music concerts given by the Minetti Quartet at the residence of Mrs. Oscar Salter in Redwood last Sunday afternoon, December 7th. The program included Quartet in B flat, Op. 18, No. 6, by Beethoven; Italian Serenade by Hugo Wolff, and Quartet in G minor, Op. 27, by Grieg. The Minetti Quartet consists of Giulio Minetti, Clarence Evans, Hans Koenig and Arthur Weiss.

THEATRE FRANCAIS PRODUCTION.

By David H. Walker

A double bill, part purely dramatic and part operatic, was given at the Theatre Francais performance, at the Scottish Rite Auditorium, under the direction of Andre Ferrier, Thursday evening, December 4. Both the dramatic and the musical portion went off very successfully. There was briskness, polish and humor abundant in the presentation of the play, "L'Écote de la Saint-Martin," the comedy by Melville and Halevy. The characters were taken as follows: "Briouville," M. Andre Ferrier; "Noel," M. De Villers; "Adrien," Mlle. Michele; "Madame Lebreton," Mme. Gustin-Ferrier.

This was followed immediately by the Comic Opera, "Le Mariage Aux Lanternes," by Offenbach. The musical performance was equally successful with the dramatic. It was conducted by M. E. Puyans with conspicuous ability. Preceded by the overture, which was done with much spirit, the vocal part was sung to the entire acceptance of a very large audience. The performers proved their versatility. Mme. Gustin-Ferrier, Mlle. Michele and Andre Ferrier, who had taken part in the comedy, appearing as vocalists. The cast also included Mme. Irene Le Noir Schutz and M. Gassion. The accessory singers came in for their share of applause.

At the end of the performance there were general congratulations. French ladies and gentlemen rejoiced that performances of such merit in the French language were provided in San Francisco. The attendance must have included fully fifteen hundred persons, nearly all of whom are French by birth.

MANSFELD STUDIO RECITAL.

Pupils of Hugo Mansfeld gave a recital at the Mansfeld residence, 338 Cole Street, Wednesday evening, December 3. Five young ladies and Gerald Hoyt appeared as performers. Two, at least, of these, namely, Miss Acker and Miss Ewing, are regular members of the Mansfeld Piano Club. As is usual at these recitals the audience occupied all the available room and liberal applause rewarded the young executants. The program opened with a duet by Mr. Mansfeld and Miss Naomi Fahy, which went off well. The composition was by Moszkowski. Miss Dupas played a Debussy number, an Arabesque in E major, No. 1, with smoothness and success. Mrs. Homer C. Edwards played Sjogren's "Eroica" in three movements, and the Schubert-Liszt version of "Erlkönig."

Miss Esther Ball, with the promptings of a very tune-far ear, and with execution that was clean-cut and precise, gave "Papillon," by Lavalee, and a waltz by Wieniawski. She occasioned a very favorable impression. The honors of the evening went to Miss Lorraine Ewing, who gave a truly star performance as a cantabile player, the selection in which she distinguished herself being a composition by Mason, "Silver Spring," which afforded great opportunity for sympathetic expression. This also carries a very taking figure in the right hand, which was limpid and done with absolute perfection. Miss Ewing also played a Weber composition, "Rondo Brilliant." The performance closed with a clean-cut playing of Beethoven's Sonata in D minor, Op. 31, No. 2, by Gerald Hoyt. This was Mr. Hoyt's second appearance.

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SHORT ITEMS OF INTEREST.

Mrs. Waldeck-Biers, the well known lyric soprano, gave an Evening of Song at the Shattuck Hotel, Berkeley, on Tuesday evening, December 2d. She was ably assisted by Herbert Riley, cellist, and Mrs. E. E. Young, accompanist. The event was a brilliant success. Mr. Riley and Mrs. Biers responded to several encores bestowed upon them by a very enthusiastic audience which filled the Shattuck Hotel Ballroom. Mrs. Young distinguished herself by her reliable and finished accompaniments. The following program was presented: Sonata Op. 26 (Grieg), Piano and violoncello, Herbert Riley and Mrs. E. E. Young; (a) Bitte (Brahms), (b) Das Veilchen (Mozart), (c) Heimliche Auforderung (Strauss), (d) Ein Traum (Grieg), (e) Del Raggio (Rossini), Mrs. Waldeck-Biers; (a) Adagio (Mozart), (b) Spinning Song (Popper), Herbert Riley; (a) Lullaby (Selected), (b) Ah Love But a Day (Mrs. Beach), (c) March of Shadows (Del Riego), (d) The Last Dance (Harriet Ware), Mrs. Waldeck-Biers; (a) Sonnevies Lied (Kjerulf), (b) The Seasons (McFadyen), Mrs. Waldeck-Biers.

Clarence Whitehill, the distinguished baritone, and Arthur Hadley, cellist, assisted by Mrs. Robert Moore Hughes, pianist, gave a recital at the St. Francis Hotel Colonial Ballroom on Tuesday evening, December 9th. The program was as follows: Sonata for Violoncello and Piano in F major (1750) (Porpora), Mr. Hadley and Mrs. Hughes; Las Procession (Caesar Franck), Visione Invernale (Zandonati), Louange a Tournai (Massenet), Traum durch die Dammernung (Schubert), Mr. Whitehill; Elegie (Faure), Scherzo (Godard), Air (Hurel), At the Fountain (Davidoff), Mr. Hadley; Stella Amoris (Schindler), Looking Glass River (Carpenter), Song of Tristram (Borowski), Evening Song, Egyptian War Song (Henry Hadley), Mr. Whitehill; Rhapsodie Hongroise (David Popper), Mr. Hadley.

Students of the Notre Dame Conservatory of Music of San Jose gave a Musicale in honor of Saint Cecilia, the patroness of music, on Friday, November 1st. The following interesting program was successfully presented: Rondo in F. op. 162 (Schultz), 1st Piano—Camille Young, 2d Piano—Gladys Brown; Hungarian Dance (Haesche), Violin—Marie Harispora, Piano—Louisa Luders; Langsames Walzer tempo, op. 16 (Hof), Harp Solo—Mina Harispora; Souvenir (Drdla), Violin—Mary Harrison, Piano—Virginia Harrison; Vocal Sextet (Cagliero), Maria Harispora, Eileen Costello, Etta Adams, Mary Newton, Edith Stewart, Helene Martin, Piano—Beatrice Mix; Introduction et Valse (Weeks), 1st Violins—Mary Harrison, Etta Adams, Maria Harispora, Louisa Luders; 2d Violins—Gladys Brown, Rose Volmer, Marie Costello, Katherine Wilson, Coraline McEvoy, Accompanist—Florence Wilson, Piano—Eileen Costello; Concerto, D minor, op. 49 (Mendelssohn), 1st Piano—Beatrice Mix, 2d Piano—Virginia Harrison; Hymn to St. Cecilia (Selected), Students of the Vocal Classes, Accompanists—Louisa Luders, Marie Hughes.

The Pacific Musical Society gave its first December recital on Wednesday morning, December 10th. The program was presented by Mrs. Toby Schussler, piano, Samuel Savannah, violin, Miss Dorothy Pasmore, cello, who played the Volkmann Trio very artistically; Mrs. Joseph Kennan, soprano, Robert M. Battison, tenor. The second regular meeting day falling on December 24th the time has been changed to December 17th and the program will be given in the evening. The participants will include: Mrs. Sydney Liebes, piano, Emilio Fuyans, flute, Louis Newbauer, flute, Nathan Firestone, viola, who will play a Beethoven Trio for two flutes, piano and viola; Miss Fernanda Pratt, contralto, Mrs. Eugene S. Elkus, soprano, and Uda Waldrop, accompanist.

Bokhuir Kryl, the famous cornet soloist, assisted by his two talented daughters, Maria Kryl, piano, and Josephine Kryl, violin, appear in a series of concerts on the Pacific Coast during this month. They are under the general direction of the Redpath Musical Bureau, whose San Francisco representative is Mrs. Alfreda Verwoert. They played with brilliant success in Stockton and Vallejo last week.

Miss Myriam Allen, pianist, assisted by Miss Ottilie Schilling, soprano, and Miss Edith Evans, accompanist, gave a piano recital at the Von Ende School of Music in New York on Friday evening, November 28th. The program was as follows: Etudes Symphoniques (Schumann), Miss Allen; Aria, "Jean D'Arc" (Tschaiowsky), Miss Schilling; Nocturne in E major, Valse in E minor, Ballade in G minor (Chopin), Miss Allen; Je Demande a L'Oiseau (Rokoff), J'ai Pleure Reve (Hue), Hymne a Eros (Holmes), Miss Schilling; Liebestraum (Liszt), Hungarian Rhapsodie No. 12 (Liszt), Miss Allen. On Saturday evening, December 6th, Vita Witek, pianist, and Anton Witek, violinist and concert master of the Boston Symphony Orchestra, gave a concert at the Von Ende School of Music.

Miss Mabel Louise Sherwood, pianist, gave an Afternoon of Music in commemoration of the great pianist and composer, Anton Rubinstein on Sunday, November 30th, at her San Francisco studio. The soloists were

SONGS BY Mira Straus Jacobs

To The Heart	In Absence
The Well of Life	The Voyage
The Voice of Love	Consider

Alps Well, "Tis Spring

Be Still and Know That I Am God

Be Strong and of Good Courage

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Miss Sherwood, piano, Mrs. Lena Henderson Sharpe, cello, and Vinton La Ferrava, violin. These soloists were assisted by Miss Rosina Langenberger, Miss Nellie Hipkins, Leo Davis and S. J. Hipkins, who made appropriate addresses on various subjects appertaining to Rubinstein, his life and his work. The participants impressed the audience assembled on this occasion as being competent musicians who are worthy of hearty commendation. The complete program was as follows: Life of Rubinstein, Miss Rosina Langenberger; The So-

nata Form, Mr. Leo Davis; Sonata in D major, op. Mrs. Sharpe and Miss Sherwood; Aesthetic Analysis Kamennol Ostrow, Miss Nellie Hipkins; Kamennol Ostrow, Miss Sherwood; Anecdotes of Rubinstein, Mr. S. J. Hipkins; 2nd Sonata, op. 19, Mr. La Ferrava and Miss Sherwood.

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PAULINE HILLENBRAND'S TRIUMPH IN STOCKTON

Pauline Hillenbrand, the extraordinarily talented young California emotional actress, has concluded six weeks' engagement with the Kiro Theatre Stockton in Stockton. Although being especially well equipped for the exposition of heavy roles, Miss Hillenbrand surprised her managers with her exceptionally fine portrayals of characters of a flatter vein, some of them even bordering on the bouffonette class. She proved to be an exceedingly apt student and her versatility may easily be imagined when it is known that she interpreted a new and entirely different role every week. Considering the fact that many of these roles were entirely new to her and that she has not had very much experience on the professional stage she accomplished a great deal more than is ordinarily the case with young aspirants for historic honours.

During her stay in Stockton Miss Hillenbrand became very popular and was the recipient of numerous social attentions. She made a host of friends and admirers who were all very sorry to see her leave. Press and public were very generous to her and soon discovered her extraordinary value and merit in a stock company. In these days when young people are apt to be rather averse to tedious study it is gratifying to find someone who lives her work sufficiently well to bring to her task all that enthusiasm and self-sacrifice for an art which is inherent in real genius and in those specially qualified to follow a successful stage career.

As an illustration of Miss Hillenbrand's success in Stockton the following extract from the Stockton Mail will be of interest: "Miss Pauline Hillenbrand as Bonita (in Arizona) probably scored the pronounced hit of the evening. Her work, while always attractive, and of a stimulating nature, was in this instance particularly to be the vivacious member of the Candy ranch-house, and her characterization as a whole was well done."

CLARENCE EDDY TRIUMPHS IN ILLINOIS.

The Saline County Daily News of Harrisburg, Ill., under date of October 28th, has this to say of an organ recital given by the famous American organist, Clarence Eddy:

The famous organist, Clarence Eddy, gave to our people of Harrisburg the most wonderful program ever rendered in this city. He is indeed master of this instrument and has no superior. He has no mannerisms, but plays with perfect technical and naturalness. His finger technique, pedaling, and registration were all alike magnificent. He shows versatility and absolute certainty even in the most difficult passages. The recital opened with his own composition called the Festival Prelude and Fugue on Old Hundred. The new composition by a young Italian composer, Yhn, has some very charming imitations of distant chime effects. Perhaps the most important number on the program was the Sonata in E minor by the distinguished American composer, J. H. Rogers, a Cleveland organist, each movement having its own particular charm. In these movements he showed versatility in blending of color and brilliancy and contrasts of effects. His playing is characterized by wonderful smoothness of execution, by variety of touch and expression, steadiness and strength of tempo. The audience seemed to be entranced by the charming title number entitled "Evenson," by J. L. Johnson, a former pupil of Mr. Eddy's. Dimly, as from far away, came the soft tones of this little song, as if borne from a distance on the wind. This number seemingly carried the soul of his listeners far, far away. The audience also enjoyed familiar melodies and transcriptions, particularly the old melody, "By the Sea," chorus from Tannhauser and the Overture to William Tell.

ORPHEUM.

The Orpheum bill for next week should cause quite a sensation for it is composed only of headliners. The most pretentious aquatic spectacle in variety shows will be presented with John F. Conroy as its principal feature. He is surely worthy of his title, "The World's Greatest Life Saver," for he has rescued 137 persons from a watery grave. Mr. Conroy is assisted by two charming girls, both very beautiful and magnificently developed, who are considered to be the superior of all other feminine swimmers. The opening of the exhibition consists of a series of beautiful poses. Mr. Conroy then gives an exhibition of muscular development after which a number of picturesque scenic effects are shown, followed by a series of dives, forward and backward, single and double somersaults and combination dives where all three enter the water together.

Ed. Gallacher, a well-known swimmer, will present the nautical travesty, "Bottoms Up," which is presented with having one of the minutest acts in vaudeville. The scene is a sunrise in Vanilla Bay with the sailors aboard the Sandy II, on an unreliable craft. Gallacher plays Admiral Dock, commander of the Battle Ship, and Carlin, Sharkey, Slutz, and a sea dog. A performance that is entirely unique and new. The feature peculiar to itself will be offered by Bert Levy, the famous Artist Entertainer, a flourish to the bill for an evening of variety. The artist at work and to receive every line as it is drawn. The apparatus that makes this work possible is Mr. Levy's own and is by an arrangement of lights and lenses the marks he utters on a small disk are enlarged and thrown on a big screen.

Noctette, the famous Andalusian, so popular and well known to require no introduction, is in favorite numbers. Her technique and bearing are exceptionally fine and she captivates by a soulful manner in which she renders her music. Mimi and Francis, who modestly announce themselves as "Just Two Girls," present a combination always appreciated, youth, good looks and ability. They sing and play a number of classic songs in a manner that compels admiration. Ed. Gallacher and Reynolds will give evidence of the extraordinary ability as wire walkers. One performs on the tight wire, the other on the slack, and they certainly accomplish many valuable stunts. Next week will be the band of Lyons and Taylor Granville, Louis Pierpont and company of fifteen in "The System."

MELBA AND KUBELIK HEARD IN EVERY CITY.

Opportunity Given to Everyone to Hear These Great Artists Now On Tour in Every Part of the Country.

The Melba-Kubelik tour has been a succession of ovations, for the joint appearance of these great artists is truly one of the biggest musical sensations of the season. Since the opening engagement on October 9th thousands have heard this famous singer and celebrated violinist, and thousands more are still to hear them, for their present tour of the country will not come to an end before about April 1st. And yet while their tour will extend from the Atlantic to the Pacific, there are countless thousands who will be unable to go to any of these concerts—but they will be able to hear Melba and Kubelik just as well as those who live in the cities where these artists will appear, for the Victor and Victrola make this possible. Melba and Kubelik both make records exclusively for the Victor and Victrola, and on their present visit to the United States they made a series of new records, the first of which have just been issued in the December list of Victor Records. Their rendition of Gounod's immortal "Ave Maria" may well take its place as a record classic—with the opening measures of the solo, the beauty of Melba's tones captivate you, and her wonderful singing of this noble air is doubly effective because of the background provided by the soulful playing of the Bohemian genius, Kubelik. Melba also sings that perennial favorite, "Comin' Thro' the Rye"; and Kubelik displays that artistic perfection which always characterizes his work in his playing of Sarasate's dashing "Spanish Dance" and the lovely Rubinstein "Barcarolle."

Schumann-Henk gives as her contribution one of the best known of Bach's cantata numbers, "My Heart Ever



MRS. WALDECK HERS
Soprano Soloist Who Appeared in Concert in Berkeley Last Week

Faithful": Clarence Whitehill sings a Thais air with much dramatic force; John McCormack presents a charming new Cadman serenade, "I Hear a Thrush at Eve," and also that immortal ballad, "I Sing Three Songs of Araby"; and Emilio de Gogorza sings "The Lost Chord." Maud Powell's violin solo of Elgar's beautiful "Love's Greeting" is played with exquisite grace, and a piano solo by Vadour de Pachmann of a Chopin "Etude" is delightful. Musical comedy is represented by "The Doll Girl" and "Miss Caprice," a medley of gems from both of these new productions being splendidly given by the Victor Light Opera Company on a double-faced record—the first of the "Gems" to be presented in this form. The chief successes of two recent operettas, "Adele" from the production of the same name, and "My Fairy Prince" from Her Little Highness, are sung quite effectively by Olive Kline; Nat Williams sings two of his hits from the Follies of 1913—"If a Table at Rector's Could Talk" and "New York, What's the Matter With You"; and sixteen brand new popular songs—sentimental, bouffonette, topical, comic, novelty and darky numbers—are sung in solo, duet and quartet form by Victor favorites.

Two superb Christmas numbers are offered—"Ring Out, Wild Bells," sung by Percy Hemus, and "Christmas Light, Behold," rendered by the Peerless Quartet. Helen Clark sings two well-known hymns, "Come Unto Me" and "My God and Father While I Stray"; and six revival hymns are contributed by "Billy" Sunday's famous singing evangelist, Homer Rodeheaver. Two famous poems by American authors—"Luke" by Bret Harte and "The Old Man and Jim" by James Whitcomb Riley—are admirably recited by Harry E. Humphrey. The onward march of the Tango and Turkey Trot bring with them eight more splendid records which are absolutely perfect for the dancing of these new diversions. Nevada's dainty "Venetian Love Song" and Paderewski's ever-popular "Minuet" are beautifully played by Victor Herbert's Orchestra; Arthur Pryor's Band contributes selections from Tannhauser and Madame Butterfly; Conways Band presents two more of those funny distortion of well-known airs; and a new violin-cello-harp organization, the Voxicon Trio, gives two familiar and popular light classics, Boorak's "Humoresque" and the "Tereuse from Jockey."

REVIEWS OF NEW MUSIC.

Boosey & Co. present their third issue of Novelties consisting of seven songs, a Piano Transcription and Song Cycle, in which will be found musical material of a high order—each in its particular field. It is with more than ordinary satisfaction that Boosey & Co. are able to announce a song by Clarence Lucas, a Canadian composer of distinguished ability whose influence has been felt in the highest musical circles of Europe, and who has been hailed both here and abroad as one of the most versatile writers of modern times. Although Mr. Lucas has been a resident of New York for a number of years and is practically connected with several large firms of musical publishers as well as being a reviewer and art writer on the editorial staff of one of the foremost musical journals, his works have not yet received the appreciation they deserve.

* * *

"Waiting for You" should attract attention as a creation of pure classic tendencies and musical worth, and serve as unrepentable evidence that the present era is a boast of composers with ideals as high as those of the classic masters.

* * *

The Piano Transcription of Charles Marshall's famous song, "I Hear You Calling Me," is also from the pen of Clarence Lucas, who has closely adhered to the original form of the composition and has faithfully retained all the elements that helped to make the work a number so much of a success. The carefully marked phrasing, pedalling and fingering will appeal to both teachers and solo performers.

* * *

"At the Gate," by Liza Lehmann, is a very realistic musical setting of one of Tennyson's shorter poems and hardly needs any other commendation than that it is dedicated to and is being sung by Madame Nordica.

* * *

J. Arlie Dix has imparted a stirring martial flavor into the symbolical, though somewhat sad, text of "Soldier, What of the Night?", but the music no less than the words is a vivid depiction of the glory of achievement and certainty of award through duty well done.

* * *

Endued with a wealth of melody as well as an exceptional gift for expressing it originally, Charles Marshall undoubtedly holds the foremost position amongst present-day song writers. "Gratitude" is his latest composition and the breadth and mood of this beautiful song give great opportunity for refined and sympathetic singing.

* * *

Ivor Novello has a highly developed sense of the relative values of color and instrumental tone balance, and "Hill" is a striking example of how a simple theme can be glorified and brought into relief by a warm and colorful accompaniment.

* * *

A new and grateful departure from the ordinary for of Sea Song is "Shipsmates O' Mine," by Wilfrid Sanderson. Underlaid by a well-marked rhythm and full-toned harmonies, this composition is full of contrasts, and, like a clever reversal into the minor mode, molds the general strain into an emotional query which in turn solves itself, producing the answer in a sweeping trumpet-like climax.

Completing a season of successful musical activity the Beringer Musical Club will give its first annual ball at Century Club Hall, Sutter and Franklin streets, on Saturday evening, December 13th. Elaborate preparations for the event have been under way for weeks past by the committee on arrangements, composed of Miss Maya C. Hummel and Miss Arena Forrigno. Edgar Brown has been selected to act as floor manager. The reception committee consists of Zdenka Ruben, Myrtle Dow and Genevieve Holmberg.

ZEISLER'S FAREWELL PROGRAM.

For her farewell concert at Scottish Rite Auditorium this Saturday afternoon, December 13, Mme. Fanny Bloomfield Zeisler will play the following extreme beautiful, varied and interesting program and no student of music can afford to miss this opportunity of hearing one of the best artists we have ever heard in this city.

Monnet, E flat major Beethoven
Chorus of Dancing Dervishes (from the "Ruins of Athens") Beethoven
Turkish March, (from the "Ruins of Athens") Beethoven
Transcribed for the piano by Rubinstein
Toujours, op. 13, No. 1 Chopin
Ballade, op. 10, No. 3 Chopin
Etude, op. 25, No. 3 Chopin
Chorale, op. 57, No. 5 Chopin
Valse, op. 42 Chopin
Song without words, op. 62, No. 6 Mendelssohn
Song without words, op. 67, No. 1 Mendelssohn
The Jugglers, op. 12, No. 1 from Six Fantasies, op. 62, by request Schube
Improvisation, No. 3, 1 Schube
"Hark, Hark, the Lark" Schube
Military March, No. 1 from 3 piano duets, op. 51, by request Schube

Transcribed for the piano by Tausig
Tickets can be secured at the usual places until noon on Saturday and after that at the Scottish Rite building.

* * *

Wilbur McColl, the well known organist, presented a program at the organ recital given at the First Baptist Church in Oakland last Sunday afternoon, December 7, under the auspices of the Northern California Organists of the American Guild of Organists. The program was as follows: Chorale (Kittredge), The organ (Becker), Reverie (Debussy), Nocturne (F. rat), Legend (Cadman), March Pittoresque (Kroeger



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WILHELM BACHAUS' AUTOGRAPHS.

Wilhelm Bachaus has a book of autographs of which he is particularly proud. It is rather unusual for a musician to be at all interested in the autographs of his fellow artists, but Bachaus is an exception, and there is only one celebrity in the musical world who has not been in his book. "I began to collect autographs," says Bachaus in a recent interview, "when I was a student in the Conservatoire. I remember at one time I was especially anxious to obtain an autograph of the Dr. Joachim, who acceded to my request by practically kicking me out of the artists' room of the hall in which he was appearing. His autograph therefore is the first in my collection—even though he made his mark on my collection—I am especially proud of Brahms' signature. It is in the first page of my book with the words, 'A jolly start,' and a few bars from Brahms' B-flat concerto. I remember calling once on the celebrated Franz Mahler, who looked at me with a frown and said what in the world I wanted his signature for. I was so amazed at the question that I could not find an adequate reply. However, he suddenly smiled, much to my amazement, and obligingly signed my book, adding beautiful words, 'The further you go, the less you need hurry.' Although this motto sounded discouraging at the time, I think of it often, and have recognized its truth and tried to live up to it."

CORT THEATRE.

The Christmas week attraction at the Cort Theatre is the Gaby Deslys and the New York Winter Garden Company in "The Little Parisienne." This is the first time the Pacific Coast of the haughty Gaby, and in bringing her on tour the Winter Garden management has rounded her with a company of more than usual talent. Her associates include such well-known people as Harry Pilcer, Joseph W. Herbert, Forrest Huff, Ed. Von Busing, Edgar Achison-Ely, Louise Meyers, and Hattie Kneitel. Percy Lyndal and others. They will begin her engagement at the Cort Sunday, December 21st, continuing for eight evenings, with matinees on Tuesday, Wednesday, Thursday, and Saturday. She brings to San Francisco the latest Parisian designs, to say nothing of her famous collection of gems which are valued at over \$800,000.

ALCAZAR THEATRE.

There will be a mixture of melody and mirth at the Alcazar Theatre next Monday night and throughout the week, for Evelyn Vaughan, Bert Lytell, the stock company, and several specially-engaged artists, including the Dingwall, are announced to appear in "The Girl in the Taxi," one of the three biggest musical-comedy successes recorded in this country during the last five years. It was adapted from the French of Anthony

Mars by Stanislaus Stange, who skillfully managed to make it fit for the American stage without sacrificing any of its original brightness. Contemporary with "The Chocolate Soldier" and "Madame Sherry," it has equalled either of those famous offerings as a money-getter, and is still touring the Eastern circuits as a high-priced attraction. During its run at the Alcazar there will be no departure from the regular admittance rates.



WILHELM BACHAUS
The Distinguished Piano Virtuoso Who Will Appear in San Francisco

MRS. EDDY EARNS PRAISE IN CHICAGO.

Edward C. Moore, in the Chicago Daily Journal of November 3, said:

The concert given by members of the faculty of the Walter Spry music school at the Fine Arts Theatre yesterday afternoon contained a feature unusual in faculty concerts, but none the less welcome, of presenting both a new artist and new music. Mrs. Clarence Eddy,

contralto, is the artist who by this means took her place in Chicago's musical colony. Mrs. Eddy is a singer of the natural endowments and excellent attainments in her art. She has a voice which is at the same time soft and voluminous. Even when raised to its greatest power it never loses its dulcet mellowness, and during less exacting periods it is fairly velvety in quality. This in itself would mark her singing as being the means of more than ordinary pleasure even if there were nothing more to be said in favor of her performance, but she adds to this excellent oratorical emotional feeling and a fine intelligence in her singing.

She introduced herself through the medium of the new compositions of the programme, George W. Chadwick's ballads, "Aghadee." The work was originally written for contralto and orchestra, the orchestral parts in this instance being played on the piano by Clarence Eddy. It is entirely melodic in character, like all of Chadwick's compositions, somewhat Irish in character, and with the accompaniment indulging freely in tritones, empty fifths, and the other hall marks of the modern French school. It was well received. She confirmed the good opinion formed of her by later singing a group of songs in a very artistic manner.

KOHLER & CHASE MUSIC MATINEE.

The soloist at the regular weekly Matinee of Music which will take place on Saturday afternoon, December 12th, at Kohler & Chase Hall, will be Miss Jessie M. Murray, dramatic soprano. Miss Murray is very well known in the musical colony of the Bay cities, having appeared often at musical functions and having made an excellent impression by reason of her sympathetic and well trained voice and the depth of feeling which she understands how to infuse in her vocal declamations. Miss Murray is especially skilful in the interpretation of ballads and the selections which she has decided to interpret on this occasion will display her artistic faculties at their very best. Among the works which will be interpreted by Miss Murray will be songs by Nevin, Gross and Gounod.

The instrumental numbers have been chosen with a view to combine musical elegance with melodic charm and they will be found to represent the finest class of musical literature. The complete program to be presented will be as follows: Polish Dance (Scharwenka), Knabe Player Piano; Mighty Lak' a Rose (Nevin), Will o' the Wisp (Chas. Gilbert Gross), Miss Murray, with Knabe Player Piano accompaniment. Selection, Knabe Player Piano; Sing, Smile, Slumber (Gounod), Miss Murray, with Knabe Player Piano accompaniment. Selection, Pipe Organ.

The Monday Evening Club of Berkeley will, for the evening devoted to the songs of Mendelssohn at the N. Kruschke's Music Hall, 214 Center Street, Berkeley, under the direction of Mrs. Jessie Dean Moore, program will contain solos, duets and trios and the event will take place Monday evening, December 12th.

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BACHAUS IS GREATEST PIANIST RECENTLY INTRODUCED TO THE WORLD

Careful Investigation on the Part of the Editor of the Pacific Coast Musical Review Discloses the Fact That Wilhelm Bachaus is One of the Pianistic Sensations of Recent Years

By ALFRED METZGER

Everyone familiar with musical conditions in the far West knows that it is rather difficult for a new artist to attract the attention of the musical public. It ought to be characteristic of a genuinely musical community to welcome with open arms new arrivals on the concert platform. Yet somehow there seems to exist a certain suspicion towards newcomers, which suspicion is not only manifest among the public at large, but among managers of musical attractions as well. Those who follow musical events carefully have no doubt observed that certain of the great artists who come again and again crowd the houses at every performance. These artists are usually heralded in a very extravagant fashion. Newspapers publish their pictures frequently, managers increase their advertising space noticeably, and the people order their seats weeks in advance of the arrival of these fortunate exponents of musical art. Indeed every particle of energy is concentrated upon these few great ones whose financial success is a foregone conclusion. It is natural to suppose that managers like to see the certainty of financial success utilized to the very utmost possibility of packing the auditoriums.

With equal persistency the artists who come here for the first time, no matter how great their name may have been, no matter how wonderfully pronounced their successes may have proved abroad or in the East, there is permitted to creep an uncertainty which even takes hold of the managers, who, afraid of the fickleness and indifference of the musical public, refrain from putting into their advertising campaign the same energy which they willingly bestow upon artists that are sure to bring in the dollars. Viewed from a rather superficial standpoint, one might sume that this is a proper business principle. You feel that a certain proposition is sure to be a losing one, the ordinary way of doing things could be to refrain from investing any capital, at least so much capital as to increase your expected losses. But is it necessary to always do things in the ordinary way? Would it not be occasionally good policy to take a chance and concentrate some energy upon an artist that, if it alone, might be a losing proposition, but if adequately announced and featured might wrest success from failure?

The Musical Review has twice tried the experiment of bringing artists, who either never attracted much attention or were practically new in this territory, to the notice of its readers by unusual methods. The first was in the case of Madame Gadschi, when, after a six months' campaign, the Diva drew the largest houses of her performance on the Pacific Coast; and the second in the case of Adela Verne, who, from being practically unknown pianist, became quite a favorite in this State. Another case in point was Mr. Ludwig Wullner, whom Manager M. H. Hanson understood so well how to announce that he drew crowded houses, although a newcomer in this State, and not an exponent of what might be called a popular mode of musical interpretation. It is now easy to say, for purposes of argument, that Wullner's personality and art are bound to attract attention. But the writer made it a point to inquire among his acquaintances and among managers as to Wullner's chances of success in this city, and there was not one who predicted that he would draw crowded

houses, and many who absolutely could not see how he could possibly be financially successful in an English-speaking community. It was claimed at that time that while in the East the German element predominated, out West Dr. Wullner had no such opportunities to appeal to those people who understood him best. Nevertheless, adequate preliminary work resulted in five successfully crowded houses.

We have now coming to this city as perfectly great an artist in the pianistic field as Dr. Wullner is in the vocal field. We have the same indifference displayed by public and managers in the success of Wilhelm Bachaus as there was prior to Dr. Wullner's advent on the Pacific Coast. What are our piano teachers and piano students going to do about this? Do they permanently desire to listen to the one or two great pianists who seem to be able to always attract large audiences, or do they like to hear occasionally a new

ment a new artist unless we have discovered, his or her worth through careful investigation.

We have read the criticisms of the Bachaus concerts in leading musical centers in England, Germany and America. There is no difference of opinion among the leading critics. He is hailed enthusiastically as one of the greatest masters of pianistic art the world has ever seen. He is unreservedly acknowledged as being the greatest piano virtuoso introduced to the musical world in recent years. There are no conflicting opinions among the newspaper critics, and this means a great deal. We have inquired from personal friends as to Wilhelm Bachaus' genius and we have been assured that he is the most satisfying, the most brilliant technically and the most impressive musically among all the pianists they have heard during their recent travels at home and abroad. Charles Mallory Dutton, the Musical Review's Berlin correspondent, wrote glowingly of this great artist at the time of his Berlin appearance, and Mr. Dutton, in a recent talk with the editor of this paper, unreservedly said that Bachaus is a wonderful artist. By all means do not permit any prejudice against new people or new and strange names to lure you from your purpose to listen to one of the greatest exponents of the piano literature of the masters.



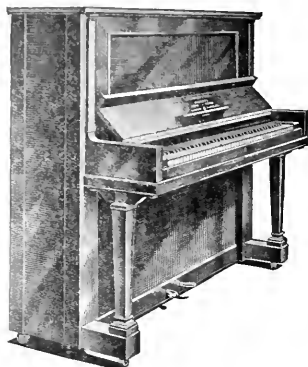
WILHELM BACHAUS
The Greatest Pianistic Genius Recently Introduced to the Musical World

giant on the pianistic firmament? Unless we are greatly mistaken there are sufficient prominent teachers and industrious and able students residing in California who would welcome with open arms an artist like Wilhelm Bachaus, if they really could have confidence in advance information presented to them in such a manner as to attract their attention without particular effort on their part. The Musical Review tried the experiment in the case of Tilly Koenen and the vocal teachers and students. The experiment at that time was not as successful as that of the three experiments mentioned above. But anyone who missed hearing Tilly Koenen has been sorry ever since and wished they had followed our advice. And now we want to try another experiment and see whether the piano teachers and piano students are sufficiently interested in pianistic art to welcome a man of Wilhelm Bachaus' unquestionable distinction. If they band together and force the success of Bachaus, they will encourage us to keep our eyes and ears open in future and tell them every time when a newcomer among the artists really deserves their support. And we promise that no extra advertising nor personal influence will ever induce us to recom-

We were glad to see that several of our piano teachers succeeded in interesting their pupils in the Fanny Bloomfield Zeisler concerts. We believe that these pupils will be better for their experience. We also believe that they will like piano recitals better after this artistic demonstration. We know a very musical young lady who used to take pains in saying that she never visited piano concerts. They were too tiresome. We induced her to attend the Carreno concerts. Since that time she has gone to every piano concert. It is the same with other people. We want to get a list of all teachers and all students who make it a point to attend the concerts of pianists who are new to the Pacific Coast and who have gained a deservedly great reputation in the world of music. We want to make a list of honor from these names. Because we know that anyone who takes enough interest to listen to these great artists must be more than ordinarily musical. Only the indifferent student "hates" to go to concerts. The really talented and gifted students cannot stay away from concerts. So we want to take this unusual way of impressing upon our piano teachers and students the necessity of combining their forces and see to it that the Bachaus concerts are well attended. Just give him the first crowded house. The others are sure to take care of themselves. Several thousand musical people read this paper every week. Let us see whether there are enough who repose sufficient confidence in our judgment to crowd the first Wilhelm Bachaus concert, which will take place at Scottish Rite Auditorium on Sunday afternoon, January 4th.

We are in receipt of the December Quarterly of Notre Dame College of San Jose. As usual it is a very cleverly edited and interestingly compiled publication. It is principally devoted to a memorial of Father Serra, and also contains pithy news items about the college. The editors have added another creditable work to their long series of praiseworthy efforts in behalf of general education in California.

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MUSICAL REVIEW RIGHT AGAIN.

Early in the season we spoke of the Los Angeles orchestral situation and expressed our doubts as to the possibility of success of the People's Orchestra. It is already three months since we doubted the wisdom of that enterprise, and now we find in last week's Los Angeles Graphic (December 6) the following paragraph, which speaks for itself:

Developments of the last week have put a decidedly different complexion on the People's Orchestra concerts, given at the Auditorium Sunday afternoons, which at this time have reached the number of thirty. In the first place, the board of directors of the Music Teachers' Association of Southern California has decided not to continue sponsorship of these concerts. The association has been running them on a basis of hopes and promises and now reaches the wise decision that such is not sufficient collateral with which to meet expenses. The next development was that Eduardo Lebedeff, influenced by the facts of several hundred dollars being taken for his work as conductor and by the announced intention of presenting a series of light and popular programs, possibly with educational moving pictures in the intermission, resigned from the conductorship and Manager Edison appointed Hans Linne to succeed him. Linne was formerly the director of the San Francisco Tivoli Opera Company. Mr. Edison is making an effort to have the city council and the county board of supervisors appropriate enough money to carry on these concerts in the city and county. But political incumbents are not prone to appropriate funds for artistic purposes, in the West, especially when there is so much all for civic improvements that are urgent, owing to the rapidly growing population.

MISS CORA WINCHELL IS GETTING WISE.

Sooner or later all observing writers on musical topics in San Francisco are getting wise to the Hadley method conducting symphony concerts. Every one of them first hailed Mr. Hadley as the musical savior of this city. Then one by one they became suspicious and expressed their doubts. First came Mr. Kohrhand ("Rory") the Bulletin, then came Walter Anthony of the Call, then came Miss Frances Joliffe of the Bulletin, and now comes Miss Cora Winchell of the Chronicle. Harvey Lekham, we believe, also finally "caught on." It does not take long. All anyone needs to do is to listen carefully and have a little musical sense. The thing strikes in all of a sudden. Says Miss Winchell in last Saturday's Chronicle:

"The prelude to Lohengrin was given with gentleness and an evenness of phrasing, BUT—the first number was often passed over in criticism to allow for a warming-up process. Followed Parsifal, which was flatteringly interpreted as to its innate spirit of religion. 'Then the Siegfried Idyll—this signifies an event at least deep happiness, if not actual, radiant joyousness, and, as such, to serve as a spur to action. BUT—the idyll and his play were quite low down about it, and a violin even disagreed as to the proper pitch of one portion of the score. * * * In the main the technical equipment of the orchestra showed itself, cable. There is no lack of acquaintanceship among the players with the scores of the standard work and excellent in the matter of producing dramatic ideas and climaxes; but yesterday those qualities diminished as effectually as though they had never existed. The Tannhäuser Overture was served up as a stale. But the spirit of the muse still drooped and the conductor comforted."

"He was also ingenuous in Murmurs of the Forest, where, though strife and ambition made conflict, there are the songs and loveliness of birds to relieve the idyll and to serve as a spur to action. BUT—the idyll and his play were quite low down about it, and a violin even disagreed as to the proper pitch of one portion of the score. * * * In the main the technical equipment of the orchestra showed itself, cable. There is no lack of acquaintanceship among the players with the scores of the standard work and excellent in the matter of producing dramatic ideas and climaxes; but yesterday those qualities diminished as effectually as though they had never existed. The Tannhäuser Overture was served up as a stale. But the spirit of the muse still drooped and the conductor comforted."

Miss Winchell is a little mistaken in putting the name upon the orchestra, but the point that was not in such. Or perhaps, being charitably inclined, she had wished to point the finger of scorn at the person responsible for unsatisfactory concerts. There is altogether too much of the "passing of the buck" in this at Mr. Hadley's expense. We are authoritatively informed that Mr. Hadley "trusted" the orchestra during the first "passed" the concert. Now, however, because the newspapers the orchestra had played these Wagner numbers time and time again, and consequently numerous rehearsals are not necessary. However, when the director himself is unable to read a Wagner score according to established principles, when he does not know the proper and the necessary phrasing—how in the world can he get an orchestra to interpret it properly? We

have heard three Wagner concerts conducted by Hadley, and not one of them was a thing to be proud of. Indeed it was his first Wagner concert that opened the eyes of some of his best friends to his weakness as an orchestral leader. But Mr. Hadley and certain other interested parties would dearly like to import the symphony orchestra, and consequently they try to blame the San Francisco musicians for any failure to produce artistic effects. We hope that our newspaper writers will not be caught by so easy a subterfuge. If an orchestral leader is really competent he will be able to rehearse his orchestra in such a manner as to INSPIRE it to play correctly. If he does not possess that ability, then he is not an efficient or gifted symphony leader, and all the talk in the world will not change this unalterable truth. It would be difficult to secure a fine orchestra to interpret the classics than the San Francisco Symphony Orchestra. If there is anything wrong, it is not due to incompetency among the players, but to incompetency at the director's desk. And we think that the Regers on musical topics on the daily papers will find this out in time, too.

MISS ADA CLEMENT JUSTLY PRAISED.

Miss Ada Clement, the well known and brilliant San Francisco pianist, was the soloist at the symphony concert on Friday afternoon, November 21st. Inasmuch as the Musical Review is not represented at these concerts as long as they are given with intentional indifference toward the demands of educated musical people, we must depend upon other sources for information which our readers are entitled to. So we gladly publish the following from the San Francisco Call of November 22d, concerning Miss Clement's playing:

The San Francisco Symphony Orchestra gave its third concert at the Grand Opera House last night after a performance to a house almost full. The feature was the appearance of Miss Ada Clement, local pianiste. Her



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playing of the great "Emperor" concerto of Beethoven divided the afternoon's honors with the first hearing of Max Regers' "Romantic" suite. Miss Clement presented her audience with an artistic, well rounded interpretation of the concerto. She has a nice sense of tone values, a good, clear technique and a fine quality of singing tone. Her playing is always finished and intelligent, and to this is added a delightfully pleasing personality. Judging from the floral pieces passed over the footlights at the close, Miss Clement had many friends and well wishers in the audience. The flowers were piled high all over the stage and the members of the orchestra were forced to help her carry them off.

SECOND MELBA-KUBELIK CONCERT CROWDED.

The second Melba-Kubelik concert, which took place at the Grandland Rink last Sunday afternoon, was again crowded to capacity. The enthusiasm displayed by this monster audience exceeded even that of the first concert. The artists were very generous with their encores. Melba was not permitted to leave the stage after her final number until she sang "Come Thro' the Rye." She responded four or five times to encores. Kubelik, too, was the recipient of long applause. Edmund Burke, the excellent Irish baritone, made really sensation. His triumph reminded us very forcibly of the great impression made by Emilio de Gogorza, the famous baritone, when he first came to San Francisco with Madame Emma Eames, who is now Mrs. de Gogorza. We should not be surprised if Mr. Burke became one of our regular visitors. He surely scored a personal triumph such as few newcomers are fortunate enough to gather in this vicinity. Marcel Moyse, the flutist, again delighted with his smooth and accurate tone and his fine artistic execution. He, too, ought to have been allowed to appear in solo work. Gabriel Lapiere, the pianist, was in better condition last Sunday. At least his work was not quite as heavy and ponderous as on the first occasion. The excellent orchestral work in the Wieniawski Concerto. Anyway, the orchestral character of the piano part of this work seemed to have been within the pianist's capabilities. The Melba-Kubelik concerts were assuredly among the most successful musical events ever presented in San Francisco.

THE SECOND ZEISLER CONCERT.

The second and final Zeisler concert took place at Scottish Rite Auditorium last Saturday afternoon and it was gratifying to note that the second audience was more than twice as large as the first audience, which proved beyond a doubt that this exquisite piano virtuosa has played herself thoroughly into the hearts of our music loving people. We must compliment a number of our piano teachers for having been successful in inducing their students to attend these events. Nearly four hundred students took advantage of the special rates and attended the Zeisler concerts. We are sure that a continuance of the system of special students' rates, in a manner that all teachers and students are made aware of this new custom, will result in more and more of our piano teachers and their pupils, the great artists. The Musical Review is willing to aid in this campaign by publishing the names of teachers and students who avail themselves of these opportunities. The Kruger Club attended forty strong. This is an excellent showing and reflects credit upon Georg Kruger who seems to have sufficient influence over his pupils to convince them that listening to great artists is one of the important features of a musical education. Miss Zeisler aroused her audience to prolonged displays of enthusiasm. She possesses on one side the strength of power necessary to attain musical climaxes and on the other side a delicacy and daintiness of touch coupled with a fluency of technical execution that is as rare as it is delightful. The Zeisler concerts belong among the most artistic events of the season.

VOCAL RECITAL BY TALENTED WANRELL PUPILS

Ten able pupils of Prof. J. S. Wanrell gave a very successful vocal recital at the Wanrell Italian School of Singing, 2423 Fillmore Street, on Thursday evening, December 11th. Among these ten were three students who have appeared frequently and whom we have had occasion to speak of in the highest terms. These three were: Wesley Gebhardt, baritone; Miss Welton Levy, soprano; Jose Hormaeche, tenor, and Mrs. J. G. Brady, soprano. Mr. Gebhardt is improving wonderfully well. His voice has attained an exquisite "ring" and his phrasing is now endowed with impressive power. Miss Levy's voice has gained considerably in range and flexibility and shines with additional taste. Mr. Hormaeche is showing many signs of good training, especially so in the high tones which come out clear and ringing. Mrs. Brady's mellow and plaint voice was used with fine discrimination in the Ernani aria. Her colorature work is especially worthy of hearty commendation.

The new students who were introduced on this occasion were: Marx Gaist, a baritone who displayed considerable musical judgment; Miss Elsie Goerner, the possessor of a beautiful, lively soprano voice which she uses with effect in rhythm accentuation and musical instinct; S. C. Harris, a baritone of a clear and ringing quality; Miss Lillie Dumont, a delightfully pleasing colorature soprano of excellent high register as well as sonorous middle and low tones; J. Girardelli, a baritone of fine timbre, but somewhat nervous on this occasion; Miss G. S. Donohue, a very flexible high soprano, exhibiting striking dramatic temperament.

The closing numbers of the program were special features and consisted of the Lucia sextet rendered by Mrs. J. G. Brady, J. Hormaeche, W. Gebhardt, J. S. Wanrell, and the Trio from William Tell with Jose Hormaeche, Wesley Gebhardt and J. S. Wanrell. These numbers were noteworthy by reason of the splendid ensemble work, the clean intonation and the fine blending of the voices. The large audience present on this occasion was enthusiastic over the effective work accomplished by all the students, who possess unusually fine voices and also considerable artistic intelligence. There were demands for encores after each number and the singers gladly responded. The complete program was as follows:

Part First—Toreador's Love (Cuchin), Mr. Marx Gaist, baritone; Musica Proibita (S. Gualdoni), Miss Elsie Goerner, soprano; A Rose in Heaven (H. Troter), Mr. S. C. Harris, baritone; Kiss Waltz (Adolf), Miss Lillie Dumont, soprano; La Sonambula, "Va Ravviso" (Bellini), Mr. J. Girardelli, baritone; Segnal! I Dream! (F. Schira), Miss G. S. Donohue; Part Second—Prologue, "Si, puo", Paelelli (R. Leoncavallo), Mr. Wesley Gebhardt, baritone, Cavallieri Rusticana, "Vo lo sapete" (F. Mascagni), Miss Welton Levy, soprano; Grand Aria, "O Paradiso," Miss Wanda (Meyerberg), Mr. Jose Hormaeche, tenor; Ernani ("Ernani"), (G. Verdi), Mrs. J. G. Brady, soprano; Lucia di Lammermoor, Sextet (Donizetti), Mrs. J. G. Brady, Mr. J. Hormaeche, Mr. W. Gebhardt, Prof. J. S. Wanrell; Gran Terzetto from Guglielmo Tell (Rossini), Mr. Jose Hormaeche, Mr. Wesley Gebhardt, Prof. Joaquin S. Wanrell.

Particularly enjoyable were the accompaniments by Mrs. Emelie Hillyer, Mr. McCormack, who revealed herself as a very musicianly pianist.

ALAMEDA COUNTY TEACHERS.

The Alameda County Music Teachers' Association will hold a Christmas dinner and jinks at Plymouth Center, Oakland, Saturday evening, December 27th. A dinner in the old English style will be served upon this occasion. An incidental program will be rendered, including a number of old English Christmas carols to be sung by a chorus of the solo voices of the Association under the direction of Wallace A. Sabin. Paul Steindorff will lead a number of the prominent members in a toy symphony by Haydn. A Christmas tree and jinks will also be a feature of the evening. The special concert which has been arranged for this evening comprises Howard E. Pratt, Miss Elizabeth Wengate, Miss Caroline Little, Mrs. Eugene Nostad, Mr. Jean Booth, Lowell Redfield and other prominent musicians of the Bay country.

THE S. F. CHORAL SOCIETY CONCERT.

By David H. Walker.

Two novelties were presented at the concert of the San Francisco Choral Society, which took place in the German House, Tuesday evening, December 9, under the direction of Paul Steinhardt. These were a composition entitled "May Time," by Dr. H. J. Stewart, and "The Maiden's Lament," composed by Herman Perlet, and set to words by Friedrich von Schiller, from Schiller's work of the same. There was also on the program among the more pretentious numbers "The Erl King's Daughter," Op. 31, by Niels W. Gade. When the curtain rose at the beginning of the performance, more than one hundred choral singers were disclosed, a large chorus of ladies and gentlemen.

The efforts of this considerable combination of singers were aided by a group of soloists including Miss Hortense E. M. Gilmore, soprano; Miss Fernanda Pratt, contralto; Lowell M. Redfield, baritone; Miss Marie Sloss, pianist, and Mrs. Mabel Hill Redfield, accompanist. The offerings of music were so varied, and the abundance was so generous, that the audience had reason for the very considerable enthusiasm that was manifested.

The composition by Dr. Stewart was sung by the chorus. This is in the style of an old English Madrigal, which is a variety of part song that attained its perfection during the Elizabethan period, and may be regarded as a forerunner of the modern part song. This was dedicated to the San Francisco Choral Society, and was given its initial performance. Ingenious in invention, adhering closely to the Madrigal form of construction, endowed with much melody, and being sung with a large volume of good voices which attacked with decision, it opened the composition that it ought to be, and undoubtedly will be, popular with choral societies wherever it is produced, its vocal scope bringing it well

EXTRA MELBA-KUBELIK CONCERT IN SAN FRANCISCO AND OAKLAND.

So many hundreds were unable to gain admission to the last concert of that wonderful combination of stars, Melba and Kubelik, that Manager Greenbaum has arranged to bring the artists back for a big farewell event at the Grand Opera House, next Saturday night, December 27, at 8:15. Many who find it inconvenient to attend the Sunday concert will welcome this announcement. Mme. Melba promises to sing the "Chanson Triste" by Duparc, the "Ave Marie" from Verdi's "Otello," and either the "Jewel Scene" from "Faust" or the "Mad Scene" from "Lucia di Lammermoor." Kubelik promises the first movement of the Tchaikowsky "Concerto," the "Zigeunerweisen" by Sarasate and a "Tango" by the famous Spanish composer, Ferdinand Arbos.

Edmund Burke, the Irish baritone, whose singing has been no small feature on the Melba-Kubelik programs, will sing a number of splendid works, and no one who cares for either the sound of the human voice in song or the tones of the violin can afford to miss this last opportunity of hearing the most marvelous and stupendous concert organization that has ever toured this country. The sale of seats will open next Tuesday at Sherman, Clay & Co.'s and Kohler & Chase's, where mail orders may now be addressed to Will L. Greenbaum. Secure your tickets in advance and avoid disappointment.

MELBA-KUBELIK IN OAKLAND.

The great Melba-Kubelik combination will give a concert in Oakland at the U. Liberty Playhouse on Wednesday afternoon, December 31, at 2:30. A special program is being prepared for this event, and Kubelik has already decided to sing the "Concerto" by Saint-Saens, the "Scenes de Cardas" by Hubay and the "Tango" by Arbos on this occasion. Mme. Melba's numbers will be announced in a few days. For this event the tickets will be ready at U. Liberty box office on Friday, December 26, and mail orders should be addressed to H. W. Bishop at that theatre.

BACHAUS, THE GREAT PIANISTIC GENIUS.

It is the consensus of opinion by musical authorities of both Europe and this country that Wilhelm Bachaus is the foremost of the younger generation of piano virtuosi. His playing is said to possess an individuality that is most interesting and attractive and he gives the utmost pleasure to both musician and layman. Bachaus is not a disciple of any particular school or method. He is an eclectic in the true meaning of the word and he has selected the best from every school as his model. His aim is to play the piano with as much beauty and intelligence as possible and in a manner that the connoisseurs themselves would have approved of.

Wherever Bachaus has appeared in the East the praise of the critics has been most enthusiastic; but San Francisco is a peculiar city, inasmuch as our music lovers invariably want to judge for themselves. Manager Greenbaum is content to await the decision of our local lovers after the first concert, and he is confident that Bachaus will create the biggest sensation this city has seen for a pianist in many years.

The first concert will be given on Sunday afternoon, January 4, with the following program:

Rhapsody in G minor	I	Brahms
Allegro in G minor		Scriabin
Scherzo in E major		Scriabin
Sonata, Op. 51 (Capposonata)		Beethoven
Prelude in E flat	II	Chopin
Studies, Op. 25 in A flat F minor and G flat		Chopin
and Op. 10, No. 3 in G flat		Chopin
Berceuse		Chopin
Waltz, Op. 42 in A flat		Chopin
Ballad in A flat		Chopin
Serenade (transcription by Bachaus)	III	Richard Strauss
Souire de Vienne in D major		Schubert-Liszt
Prelude in G minor		Rachmaninoff
Richard Strauss (Gushing)		Schubert-Liszt
Military March		Schubert-Tausig

The second and only evening concert will be given Thursday night, January 8, when the program will include the Overture to the 29th Cantata by Bach, arranged by Saint-Saens, Beethoven's "Waldstein" Sonata, Schumann's "Papillons," a group of Mendelssohn's works, a group of five Chopin gems, and the Liszt-Paganini "Campanella."

The farewell concert will be given Saturday afternoon, January 10, when the program will include the rarely played "Wanderer" Fantasia by Schubert, the "Chaconne on Ballerina's Song" by Gustav Gluck-Saint-Saens, a stunning group of Chopin numbers and works by Rachmaninoff and Liszt, playing by request the "Hungarian Rhapsody" No. 2 and the Ballad in B minor which is also a seldom played work.

The prices for the Bachaus engagement will be \$2.00, \$1.50 and \$1.00, and mail orders may now be sent to Will L. Greenbaum at either Sherman, Clay & Co.'s or Kohler & Chase's, where the sale of seats will open Wednesday, December 31. The concerts will be given at Scottish Rite Auditorium.

The third lecture recital on "The Appreciation of Music" was given by Miss Elizabeth Simpson on Wednesday afternoon of last week at the First Unitarian Church in this city. The topic, "Beethoven—the Symphony," was illustrated as follows: Songs—Adelaide (Beethoven), In Questa Tomba (Beethoven), Violin Romance in G (Beethoven), Miss Carolyn A. Nash; Piano—Sonata in A flat (Beethoven), Theme and variations and analysis of first movement of Fifth Symphony, Miss Simpson.

Dr. H. J. Stewart's opera, "King Hal," was recently given for six nights at Her Majesty's Theatre, Dundee, Scotland.

CHRISTINE MILLER IN "THE MESSIAH."

On December 26th and 27th, Christine Miller will sing in "The Messiah" with the New York Oratorio Society for the seventh and eighth consecutive time in this work with this company. The Boston Handel and Haydn Society has also engaged Miss Miller for this work, the 22d—her second appearance under their auspices in "The Messiah," and on the 18th she sings this same Christmas oratorio in Sewickley. With Mr. Charles Heinrich, Miss Miller will present a "Handel and Bach" program before the Pittsburgh Art Society on the 19th—this being the third joint appearance of these artists before this society.

Miss Miller has just returned from a series of triumphs throughout Texas and Alabama. The following brief excerpts speak of her success in Birmingham, Birmingham Ledger: "Miss Miller was heard last spring in this city, and won instant approval. Since that time there has been a desire in the minds of music lovers for a return engagement, which was gratified last night. The gods were most generous in dealing out favors to Miss Miller. It was not enough to endow her with a rare talent, but they gave her in addition grace of figure, beauty of face and charm of manner which tend to heighten the value of her exquisite contralto in quality, but has a wide range. The groups of songs she presented gave ample opportunity to show her versatility."

Age-Herald: "Miss Miller was a feature of the Cincinnati Symphony Orchestra concerts here last spring. She has a beautiful, sympathetic voice and uses it to the full as one thoroughly trained in vocalization could. Miss Miller was warmly received on her former appearance in Birmingham, but even greater enthusiasm was manifested last night. Miss Miller has a captivating stage presence."

On Tuesday evening, December 9th, took place Music Appreciation Concert, when Dean Allen was assisted by Mrs. Esther Allen, contralto, N. J. Landauer, violinist, and Miss Miriam Burton, pianist. The program included works by Schubert, Brahms and Liszt. Last Monday, December 15th, Madame Fanny Bloch-Zeissler was the soloist. The College of the Pacific



E. VIRGINIA BALLASEYUS

The Clever Young Violin Student Who Won the "Prom" Prize of the Junior Class of the State University

within the capacity of any body of well trained singers that includes the four choirs.

"The Maiden's Lament," by Herman Perlet, opens with a characteristic introduction, somewhat trim and exact in form, but introducing the atmosphere which pervades the plaintive work. Into this composition enters something of the ethereal. It was scored effectively. In this Miss Fernanda Pratt was the soloist, and she was accompanied by the entire chorus. The music gave Miss Pratt the opportunity to display her very rich contralto voice.

In "The Erl King's Daughter," the entire list of assisting vocalists, together with the San Francisco Choral Society Chorus, took part. Miss Gilmore was the "Daughter," Miss Pratt was the "Mother," and Mr. Redfield impersonated "Sir Olaf." The soloists and chorus did excellent work with the Gade composition. In addition to these numbers Miss Pratt sang a cluster of melodies by Heescher, Brahms, and "Chadwick." The Brahms number was the "Sungbird Ode," Mr. Redfield sang "The Lark Now Leaves His Watery Nest," by Parker, a romance by Debussy, and "The Tavern," by Herman Lohr.

Miss Sloss played a prelude by Debussy, two numbers by Max Reger, "From My Diary," and "Dance Negro" by Cyril Scott, also Scherzo, Op. 41, by Samuel Ballinger. Miss Sloss has a good technique and plays with taste and discretion.

Miss E. Virginia Ballaseyus, the young violinist who recently won the Prom Prize of the Junior Class of the University for composing the best waltz to be played at the annual ball of that class, is a pupil of Giulio Minetti and is a skillful performer as well as very intelligent young student. She is very popular among her classmates and the prize awarded her was the result of a selection from hundreds of compositions by three prominent musicians.



MISS CHRISTINE MILLER

The Charming and Gifted American Contralto Soloist

is here doing excellent work in behalf of musical education, and joins the few genuine musical institutions who insist upon their pupils listening to the great artists.

Miss Helen Lyon Danielson gave a very successful vocal recital at the Young Men's Christian Association Auditorium under the direction of Mrs. Anna von M. on Wednesday evening, December 10th. Stanley Sprague presided at the piano. The program was a very interesting one and the audience assembly was very demonstrative in its appreciation of the art.

Uda Waldrop, the well known pianist and teacher, opened a San Francisco studio with Willard J. Bader in the Kohler & Chase Building. He will come to the city twice a week. His class in Berkeley is very large and he has found it necessary to attend to his San Francisco pupils by coming to this side of the bay.

The Mansfield Club held its regular meeting Wednesday morning, December 10th, at 238 Cole Street. The program was as follows: "Goliwog's Cake" (Debussy), Hazel H. Mansfield; "En Bateau" (Debussy), Alice Dupaz; "Liebestraum" (Liszt), Val (Moszkowski), Bernice Levy; "Die Prinzessin" (Grieg), "An den Lenz" (Grieg), Edith S. French; "Song Without Words," "Sweet Souvenir," "Hunting Song" (Mendelssohn), Hugo Mansfield.

The younger pupils of Miss Beatrice Clifford, the well known and successful pianist and teacher, will give a studio musicale this afternoon at their Her program included the third movement from the Sonata in C major by Chopin, the Polonaise by Chopin, Fantasia prompt by Chopin, Arabesque by Debussy. The tributes by Miss Dorn were part of a varied program presented by several prominent artists.

Miss Camille Dorn, a very charming and talented young pianist student of Mrs. Noah Brandt, played before the Sequoia Club on Thursday. Her program included the third movement from the Sonata in C major by Chopin, the Polonaise by Chopin, Fantasia prompt by Chopin, Arabesque by Debussy. The tributes by Miss Dorn were part of a varied program presented by several prominent artists.

Miss Ada Clement, pianist, gave a musical "at home" last Sunday afternoon at her residence, 3300 Broadway Street. Among the participants were Frank C. Giffen, tenor, and Miss Clement and Arthur Hadley, a sonata for piano and cello.

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Dr. H. J. Stewart, organist, Nathan J. Landsberger, violinist, and Warren D. Allen, pianist, gave a Conservatory Concert at the College of the Pacific in San Jose, on Monday evening, December 8th, which was well attended and proved to be an unqualified artistic success. The program rendered on this occasion was as follows: fantasia in D minor (Merkel), Intermezzo (from the Wedding Suite) (Oliver King), Short Fugue in A minor (Bach), Evensong (Johnston), Triumphal March (Benedit), (Organ transcription by H. J. Stewart), Dr. Stewart; Sonata in A minor, for violin and piano (Rubinstein), Messrs. Landsberger and Allen; Communion in (Grisson), (a) Lied, (b) Barcarolle (Hoffman), Holy-vod, Gavotte de la Cour (Broca), (Organ transcription by H. J. Stewart), Musette in D (Chauvet), Processional March (Montezuma) (Stewart), Dr. Stewart.

Otto Rauhut assisted at a program rendered before the Forum Club on Wednesday, December 10th. Mr. Rauhut is one of our most successful violinists and he scored a genuine triumph on this occasion. The program was as follows: Spanish Dance (Sarasate), Mr. Rauhut; Thine Own (Goehm), Miss Lulu Purlenky; The Two Grenadiers (Schubert), Mr. Thomas W. Pearson; El Bandolin (Burgneier), Miss Amanda Echeverria; Fantasia Caprice (Vieuxtemps), Mr. Otto Rauhut; Love Song (Denza), Miss Lulu Purlenky, violin obligato; Otto Rauhut; Selected—Mr. Thomas W. Pearson; Carmen (Burgneier), Miss Amanda Echeverria; Accompanists, Miss Marie Echeverria and Mr. Johannes Raith.

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H. T. Finck, in N. Y. Evening Post.

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Be sure and attend the Bachaus concerts next Jan.

KATHLEEN PARLOW.

The first of the great violinists to visit us in 1914 will be Kathleen Parlow, who is now considered the greatest of the women violinists, and, in fact, she ranks with the most important of the men. Miss Parlow was born in Canada but came to San Francisco when but a mere child. At the age of five she showed remarkable talent and she made her debut right here in San Francisco when but six years old and was at once acclaimed a true genius. Her teacher was Mr. Conrad, her uncle, and under his tuition the child developed remarkably, and when the famous teacher, Henry Holmes, came to this city he heard the child and immediately offered to superintend her studies. Some wealthy people were interested in the young girl and arranged to have her go to Europe and study with Leopold Auer, the master of the violin. Miss Parlow, Zimbalist, and other great artists. After four years' earnest work the girl appeared in Berlin and London and was immediately acclaimed a true genius. She has since toured all the principal countries of Europe and always with the greatest success, and has already played two seasons in this country, but the demand for her services in the East were so large that until now it was impossible for Manager Greenbaum to secure a contract for San Francisco. Kathleen Parlow will appear here in recital on Sunday afternoon, January 11, and twice during the following week, besides appearing as star soloist with the symphony orchestra, also furnishing the solo program for the Berkeley Musical Association. Her accompanist will be Charlton Keith.

CHRISTMAS SERVICES.

At the services of St. Mary's Cathedral on Christmas morning will be heard in its entirety the beautiful mass of Al. Gullmunt, with the following artists: the double quartet: Sopranos—Mrs. Orton, Miss Rader; Altos—Mrs. S. Le Noir Schutz, Mrs. M. von Sturmer; Tenors—D. Manlyrd, R. Battison; Basses—E. Figone, C. Rowlands. The following well known ladies of our musical community will also participate in the services: Soprano—Mrs. Howard; Alto—L. Meyer; Miss E. Fitzgibbon, Mrs. F. Cunningham, Miss F. Steinbauer, Miss M. Cunco; Altos—Mrs. Latis, Miss A. Paramino, Miss E. Fitzpatrick, Mrs. Bartlett, Miss Quinn and Mrs. S. Smith. The orchestra will consist of a string quartet with flute and clarinet. G. Severi will hold position as first violin; A. Larala, second violin; N. G. Bessie, viola; Frank Howard, cello; A. Rovelli, flute; A. Vendi, clarinet. The double quartet, chorus and orchestra will be under the direction of the organist, Achille L. Artigues. During the services the following organ selections will be rendered: Toccata, by Alph. Mailey; "Dies est laetitia," by P. A. Yon; "Christmas in Sicily," P. A. Yon. At the evening services the Gregorian masses will be sung by the choir and organ selections from the classics of Bach and the symphonies of Widor will be rendered by the musical director and organist, Achille L. Artigues.

KOHLEH & CHASE MUSIC MATINEE.

The soloist at this week's Matinee of Music which will take place at Kohler & Chase Hall this (Saturday) afternoon will be Mrs. Grace Le Page, a lyric soprano of considerable local reputation. Mrs. Le Page has been active in San Francisco musical circles for some time and has gained a reputation by reason of her beautifully flexible voice and her unusual intelligence in praising, singing and acting. Her repertoire is large and has appeared frequently at important public and private musical functions. Mrs. Le Page is especially well suited to the interpretation of operatic arias and on this occasion she will sing two works of great importance, namely, two arias from Madame Butterfly and La Boheme, two of Puccini's most popular and famous operas.

The instrumental part of the program will again be exceedingly interesting and will be interpreted on the Knabe Player Piano and on the Pipe Organ. The complete program will be as follows. Concert Etude (MacDowell), Knabe Player Piano; One Fine Day (from Madame Butterfly), Pipe Organ; Mrs. Le Page, with Knabe Player Piano accompaniment; Croquis et Silhouettes Op. 27 No. 1 (Schubert), Were I a Bird Op. 2 No. 6 (Henselt), Knabe Player Piano; They Call Me Mimi, from La Boheme (Puccini), Mrs. Le Page, with Knabe Player Piano accompaniment; Selection, Pipe Organ.

CORT THEATRE.

Gaby Deslys, the most talked of of all foreign stars who have ever visited America, and the big Winter Garden Company, with a chorus, and orchestra of 30 musicians, will be the Christmas week attraction at the Cort Theatre, beginning Sunday evening, December 21st, with matinee on Tuesday, Wednesday, Thursday (Christmas) and Saturday. This is the first time, as she has hitherto been seen only at the Winter Garden, New York, and in sending her to San Francisco her managers are presenting her in a modern three-act musical comedy entitled "The Little Parisienne" with book by Joseph W. Herbert and Harold Atteridge, and lyrics by Felix Albini. The play has been adapted from a French source, and the Parisienne story is well suited to Gaby. However, in playing the "dingling role" in "The Little Parisienne" Gaby sings and speaks entirely in English, which tongue she has mastered in the last three years.

Karl Grienerauer, the Vienna cello virtuoso, announces his third recital of the series of six on Sunday afternoon, January 4th, at 2 o'clock, at Kohler & Chase Hall. He will be assisted by Oscar Lienau, tenor, who will sing three groups of songs. Karl Grienerauer will open the program with the last Cello Suite by J. S. Bach. He was the first cellist to play this extremely difficult work in New York and he will be the first to perform in San Francisco.

PADEREWSKI.

Paderewski will play but one concert in San Francisco this season as the demand for his services far exceeds the supply. The date will be Sunday afternoon, January 18, at Dreamland Rink, and the prices will range from \$2.50 down to \$1.00. Paderewski will also give one concert in Oakland at the Ye Liberty Playhouse, the date being Tuesday afternoon, January 29, at 2:15. As capacity houses are the rule at Paderewski concerts, it behooves all who want to hear the most unique artist in the history of the piano to order seats very early, as thousands have been turned away from every Paderewski concert in the East this season.

SHORT ITEMS OF INTEREST.

The Savannah Ensemble Club gave the first concert of its eighth season at Kohler & Chase Hall last Friday evening, December 12th. The participants were: Miss Edna Horn, violin; Miss Cyril Zelinsky, violin; Miss Ruth Bentley, violin; Miss Myrtle Marshall, violin; Miss Ida Rodriguez, violin; Miss Edna Collier, piano, and Miss Ray Stuart, piano. Both the ensemble work and the solos were executed in fine style and the young people did themselves credit and caused their teacher as a surprising feature was the clever playing done by the Mozart Quartet, consisting of four tiny musicians, namely, Dorothy Stolz, violin; Edna Gunzburger, violin; Belmont Stolz, cello; Theodor Behr, piano. The cellist and violinists used instruments that matched their sizes and played well together. They created somewhat of a sensation with their audience. The program was as follows: Prelude and Fugue B minor (J. S. Bach), Transcribed for strings by Oscar Well; Violin Solos—(a) Canto Amoroso (Sammartini), (b) Gavotte (Gossec), Miss Horn and Miss Stuart; Trio for two Violins and Piano (Benj. Godard), Misses Marshall, Zelinsky and Collier; Serenade for Strings G major (Samuel Saksna), (a) Minuet L. von Beethoven, (b) March (Samuel Savannah), The Mozart Quartet; Violin Solo—Introduction and Polonaise (Carl Bohm), Miss Rodriguez and Miss Collier; Overture Op. 3 (J. S. Svendsen); Violin Solo—"Russian Mazurka" (Milyarski), Miss Bentley and Miss Stuart; Serenade C major (Robt. Volkmann).

An afternoon of music was given under the auspices of the San Francisco Bodies No. 1, Ancient and Accepted Scottish Rite Freemasonry, at the Scottish Rite Temple on Sunday afternoon, December 7th. The following interesting program was presented: Piano Solo—E. Rubinstein-Barcarolle, A. minor, Liszt—Polonaise E major, Mrs. Tessie Newman; Songs—Gounod—Aria from Sappho, Woodman—The Open Secret, Miss Constance H. Alexander, Mrs. Desenberg, accompanist; String Quartet—Handel—Largo, Schubert—Marche Militaire, J. M. Willard, violin, B. F. Ross, violin, Dr. M. W. Fredrick, viola, Albert E. Rosenthal, cello; Songs—Bullard, The Indifferent, first and second, Gaby John, Frank Thompson, Mr. Achille Artigues, accompanist; Violoncello Solos—Schumann—Andante, D. Popper—Tarantelle, Albert E. Rosenthal, Mr. Achille Artigues, accompanist; Songs—Tschakowsky—Warum Sind Die Rosen So Blass, Dvorak—Songs My Mother Taught Me, Mrs. Eugene S. Elkus, Mrs. Desenberg, accompanist; Organ Solo—Widor—Andante Fifth Symphony, Mr. Achille Artigues.

Miss Hattie I. Gray, contralto, pupil of Howard E. Pratt, gave a very successful vocal recital at her teacher's studio, 330 Twenty-first Street, Oakland, on Wednesday evening, December 10th. This was the second of a series of student programs given by Miss Gray. She planned for this season. Miss Gray rendered quite an ambitious program and she acquitted herself very creditably, giving her teacher every reason to be gratified with her progress.

After an intermission of several years William Hofmann, the exceedingly efficient violinist and ensemble player, has again decided to come before the musical public of San Francisco with a chamber music organization. As formerly, the body of able musicians call themselves The Hofmann Quartet, and it is composed of the following expert players: William Hofmann, first violin, Louis Ford, second violin, Rudolph Seiger, viola, and Albert Nielsen, cello. There will be a series of three recitals which will all take place at the Concert Room of the Palace Hotel during the months of February, March and April. The program now under rehearsal for the first concert will include: Sonata No. 5 D minor (Haydn), Quartet No. 2 (Mendelssohn), Quintet for strings and Clarinet (Brahms), Nicola Zampa will play the clarinet part on this occasion. The assisting artists at the subsequent concerts will be Louis Ford, John Tibbitts and F. Zeh, flutist.

Sigmund Beel, the concert master of the Los Angeles Symphony Orchestra, will be the soloist at the next public rehearsal and concert on December 26th and 27th, when he will perform Bruch's Scotch Fantasy with the orchestra. Great interest is being shown in Mr. Beel's debut as a soloist in Los Angeles.

Miss Mary Martin was club hostess at the meeting of the San Francisco Musical Club last Thursday morning at the St. Francis, when, under the management of Mrs. Charles L. Barrett, chairman of the music committee, the following musicians took part: Miss Marion Chumley, Mrs. Ashley Pauli, Mrs. A. J. Hill, Miss Olive Hyde, Mrs. Byron McDonald, Miss Claire McDermitt, Miss Florence Warden, Mrs. Mathilda Wisner and Lawrence Strauss, assisted by members of the orchestral section of the club.

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ORPHEUM ROAD SHOW.

The Orpheum Road Show, under the direction of Martin Beck, which opens next Sunday matinee, should make an exceptionally strong appeal to the amusement public, for it includes a number of the most brilliant stars in vaudeville. Billy B. Van, whose lifetime he has spent in making people laugh and whose reputation is international, will in conjunction with these shining vaudeville lights, Rose and Nellie Beaumont, and an excellent supporting company, appear in the one-act comedy, "Props." In the role of Steve Gall, the property man, commonly known as "Props," Mr. Van presents a ubiquitous role, and the most finished character delineation he has ever attempted. The scene is a rehearsal in a vaudeville theatre, the scrub woman, which cherishes histrionic ambitions. The property man incidentally exposes in a humorous way the many devices which he and his fellows employ for the production of stage effects.

Cecil Lean, who will be recalled as the featured comedian of "Bright Eyes" and other successful musical comedies, will, with the assistance of Cleo Mayfield, handsome and gifted young comedienne, indulge in a number of songs and travesties which are thoroughly up to date. Mr. Lean is the author of the lyrics and song for each of his songs as well as the incidental talk in his travesties. Miss Sophie Barnard, known as "The Girl with the Thrilling Voice," because of her beautiful delineation of the soprano, will sing the favorite songs of the celebrated Jean De Reszke. After leaving the concert stage she scored a great hit as Natalie in "The Men Widow" in New York, during the run of which she resigned to accept vaudeville engagements in Europe, where she created quite a furore.

Lou Anger, whose impersonation of the German Soldier has made him a world-wide reputation, will deliver his amusing monologues, concerning the trials and tribulations of the soldiers who go to war. Ed. Corelli and Chas. Gillette, "The Odd Pair," show as much brains in their comedy work as they do control of muscle in the acrobatic evolutions. With them it is silence and fun with one exception, the burlesque attempt to recite "Gunga Din." The Six Samaritans, Russian Whirlwind dancers, will give a complete favorite number of national dances, with fast steps and lightning whisks that keep the act moving with speed and plenty of sensation. A special feature will be Mr. and Mrs. Douglass Crane, who reign supreme in the realm of ballroom dancing. They will introduce their versions of the tango, the one step, the hesitation waltz and other popular dances. The remaining acts will be Nonette, the Singing Violinist, and John Conroy and his Models and Diving Girls.

"Belle of San Francisco," an operetta in two acts, was given under the direction of the Wyatt Sisters, Knights of Columbus Hall on Friday evening, December 12th. A large audience was in attendance who expressed its satisfaction frequently by means of hearty applause. The cast of characters included sixteen ladies who represented the male as well as the female roles. These clever young people were: Bessie Weigel, Helen Wernse, Helen Mae, Alma Witte, Evelyn Cavanaugh, Flora Schord, Kathryn Revalk, Florence Magnier, Ed. Noriega, Margaret Strehl, Leonarda Hunsaker, Adeline Wyatt, Hope Willmot, Irene Frauner, Grace Hanraha, Evelyn Cavanaugh and Minna Liberman. A Chinese Girl was impersonated by Little Ah Yoke. Mr. Lam, a Minister, was portrayed by Allan Wyatt. There were also thirty-six chorus girls, and the two acts were interspersed with clever specialties consisting of songs and dances. The Wyatt sisters will be remembered as having been associated with the Tivoli Opera House.

A recital under the direction of W. J. McCoy was given recently, the following participants being heard: Helen Buteau, Gretchen Savannah, Paul McCoy, Gay Williams, Agnes Groff, Mrs. Bessie, Leonarda, Tonykins, Gladys, Mrs. Bessie, Mrs. Boalich, Mary McDermott, Lytle Gould, Lydia Roberts, Elise McFarland, M. Coughlin, Kathryn O'Hearn and Frieda Wansner.

ALCAZAR.

The holidays will be ushered in at the Alcazar with a high speed attraction in the form of a George Cohan musical play, scintillating with music, laughter, dancing, funny situations, lively specialties and an array of ravishing show girls. Evelyn Vaughan and Betty Lystel and the Alcazar Stock Company will offer the best of all the Yankee Broadway comedians, Leonarda, Gladys, George and Mary, for the first time in San Francisco, to say nothing of at popular prices. The plot of this effervescent musical success speeds along at the rate of sixty laughs a minute, only pausing long enough for a diverting song, an intoxicating dance or unique specialty. It is replete with these features, so no more fitting bill could have been chosen for this festive time of the year.

IMPORTANT NOTICE.

Upon the urgent request of some of our largest advertisers we have decided to publish this year's Holiday Number on Saturday, December 27th, instead of December 20th. Last copy received for this Holiday Number on December 22d.

The Pacific Coast Musical Review,
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The new year offers right in the beginning, a splendid opportunity to make new resolutions in the way of concert attendance. Under ordinary conditions the pupils and teachers of this city would look on indifferently while such a great master of pianistic art as Wilhelm Bachhaus visits San Francisco. And why? Simply because he is a newcomer in this city. No attention would ordinarily be paid to Mr. Bachhaus, though he may have gained the respect and esteem of the musical world at large and may have been received with open arms and great enthusiasm wherever he has played. As a rule he would be expected with skepticism and hesitation. The new way of things would be to acknowledge Mr. Bachhaus as a world wonder in the way of genuine pianistic art, as one who has been weighed and not found wanting. He should be doubly welcome, BECAUSE he is a newcomer, and his art should be eagerly awaited by those who have taken up piano playing as a profession or as an accomplishment. The first Bachhaus concert will take place at Scottish Rite Auditorium on Sunday afternoon, January 4th. Are you sufficiently ambitious and energetic to give this artist a rousing welcome? Or are you too tired of your work that you prefer to sulk moodily at home, and growl that you do not give continental?

The numbers recited by Miss Howell were: *Mar-
pessa*, by Stephen Phillips, and *A Musical Instrument*,
by Elizabeth Barrett Browning, with musical setting by
Wallace Sabin. This musical setting was singularly
adequate to the poetic spirit of the work. It was done
in Mr. Sabin's very best style and was noteworthy be-
cause of its originality of conception, especially in the
flute passages, and its dainty, flowing and graceful
melodic development. It is a work that should be
often heard here.

ERNST WILHELMY.

Among the more recent arrivals in San Francisco, Ernst Wilhelmy has perhaps received quicker and more spontaneous recognition than any other skilled artist who has come to San Francisco from Europe. This is partially due to Mr. Wilhelmy's unquestionable skill as an exponent of the art of dramatic declamation. He has now become thoroughly known in social as well as musical circles. As we have already announced, Mr. Wilhelmy is an only pupil of Dr. Ludwig Wulmer, and it is easy to see that his art is a surprising reminiscence of that great man's wonderful achievements in the field of dramatic declamation. Mr. Wilhelmy has appeared quite frequently in public abroad and we are pleased to quote here some notices from prominent Holland papers.

One of these papers, the title of which is too extensive and too difficult of pronunciation for an American, says of Mr. Wilhelmy: "The recital given by Ernst Wilhelmy, the declamator, was an evening of unalloyed pleasure. His splendid mastery of speech, his beautiful pronunciation of the German, his great musical talent we do not know what is to be praised most. The breathless silence on the part of the audience during the recital of the various numbers proved how much the performance was enjoyed. We will not begin to enumerate all the numbers, but we will especially mention Das Hexenlied (The Witch's Song) by E. von Willdenbruch, music by M. Schillings, the memory of which will remain with us for a long time."

The *Morgenblatt* continues: "Yes, at first one has to become accustomed to this style of concert, but the interest steadily grows, then one is swayed by the charm of the recitations and finally one is entirely carried away by the great art of this young man. The words, sometimes uttered in soft whispers, sometimes in a powerful and strong voice, are so full of feeling, so full of passion that no one can withstand the magic which emanates from them. Wilhelmy understands splendidly—by feeling intensity and living in his characterizations—how to portray his innermost feelings. It is a great art which Wilhelmy practices and it consists in his being able to absolutely lose himself in the

composers, Hubert Cuypers, among which will be of special interest, "The Pilgrimage to Kerlaar," by Heine. He will also present a number of modern songs and poems of both a serious and humorous nature which will no doubt, assure him a brilliant success."

MARGARET BRADLEY.

Miss Margaret Bradley is the organist and choir director at the First Hebrew Congregation and Eighth Avenue Methodist Church of Oakland. She also rejoices in the success of a large class of piano students. As choir director of the Oakland choir, Miss Bradley naturally took part in preparing Christmas services of an exceptionally artistic character. On Sunday, December 21st, took place a morning service during which selections from Gounod's oratorio, "The Holy City," were rendered. At the evening service some thirteen century carols arranged for quartets of women's and men's voices were given and they were followed by the Hugo Wolf oratorio, "Christmas Night."

In addition to her various musical activities Miss Bradley prepared a series of pupils' recitals, the first of which was an organ recital by Miss Bernice Shaw, a very talented organist and pianist, which took place on December 6th at the College Avenue Methodist Church in Oakland. The most important public work performed by Miss Bradley toward the close of the year was the rendition of the Strauss incidental music to Enoch Arden with Miss Rachel Harris, reader, for the Ladies' Auxiliary of the First Hebrew Congregation of Oakland. On October 21st Miss Bradley appeared in two recitals in Vallejo with Mrs. Ethel Graham Lynde as accompanist for the more important teachers' Institute, the recitals being two opera lecture recitals of Tannhäuser and Madame Butterfly.

On November 5th Miss Bradley appeared in an Evening of Song at Elbell Hall, Oakland, the first part being a miscellaneous program given by Mrs. George Alexander Scott, soprano, Mrs. Rollin Fitch, contralto, Charles Lloyd, bass, and Mrs. Lena Henderson, pianist, cellist. The second part consisted of a rendition of Charles Wakefield Cadman's song cycle, "The Morning of the Year," and was interpreted by Mrs. George C. Winchester, soprano, Mrs. J. S. Mills, contralto, Hugh J. Williams, tenor, and Lowell Redfield, baritone.

MISS ADA CLEMENT.

Miss Ada Clement is one of San Francisco's most successful pianists and teachers. Each season she is heard in her own concert, when the audience includes many of the leading musicians of the city, on account of the high standard of her programs. The critics write in praise of her interpretations of Beethoven, Brahms and Schumann and she has the rare distinction of having been engaged to play the great Beethoven Emperor Concerto (which D'Albert says is "the most sublime of all existing concertos") with the San Francisco Symphony Orchestra on November 21st. As a teacher she has been equally successful and several of her pupils have appeared before the leading clubs of San Francisco.

THE NOTRE DAME CONSERVATORY.

Musical Review readers are so familiar with the activities at the Notre Dame Conservatory in San Jose that it is hardly necessary at this time to reiterate the many reasons why this splendid institution is one of the most desirable for purposes of musical education on the Pacific Coast. The good sisters in charge of the musical department are very conscientious and very eager to obtain the very best results. They not only inspire the students with a desire to attain the highest efficiency in their art, but they frequently engage the world's great artists to bring before the students the masterpieces of musical literature in a manner worthy of emulation and admiration. The students also appear frequently for the faculty and the public and thereby gain a certain assurance and confidence in their work which will prove of good stead in their future career. Altogether it would be difficult to find a musical educational organization more likely to be of lasting benefit to an aspiring musical student.

MISS ENID BRANDT WITH LONDON SYMPHONY.

Miss Enid Brandt, who recently scored a big success in London, in her recital in Bechstein Hall, before a large and distinguished audience, and received the unanimous approval of the critics, was shortly afterward engaged to appear with the London Symphony Orchestra in San Francisco on May 15th under the direction of Wm. Mengelberg, her husband, being the Concerto by Saint-Saens in G minor. The only other two pianists engaged for these concerts are Ignaz Paderewski and Mark Hambourg.

MRS. WILLIAM HENRY BANKS.

Mrs. William Henry Banks may easily be classed among the most conscientious and most ambitious of San Francisco's pianists and teachers. She has frequently appeared in public as well as before prominent musical clubs during the year just passed and has earned the warm praises of those who have heard her. Her past successes have encouraged her to continue the good work and to receive a valuable share to the artistic life of this community.

CAMERA CLUB LECTURE.

The regular monthly lecture of the California Camera Club, given on Friday, the 12th of this month, was one of the most successful ever given by the club. It was an innovation from the regular order of their entertainments; the "Historical Description of Spain," a pictorial as well as musical entertainment was presented by Santiago Arrillaga, ably assisted by Mrs. Laetitia Arrillaga. The lecture began with a short talk about the different peoples that have occupied the Iberian peninsula—a description of the Greek and Roman period down to the present day. One of the most interesting sets of slides shown was the cathedrals of Spain which gave a vivid idea of the genius of those great artists Murillo, Velasquez, Ribera and Zurbarán. The slides of the different dances and dancers showing the costume and manner of dancing were also very much liked, the music enough cannot be said—it was truly a remarkable performance, to see that veteran pianist deliver his lecture, play his accompaniments and his own solos all without ever looking at a note. Although the musical program was quite lengthy and no encores were given, the applause was so insistent after some of the numbers that the professor had to give way to a tumultuous demonstration of the audience. The pieces which were most liked were Graziella, by Santiago Arrillaga, and La Partida, by Alvarez, which was superbly sung by Mrs. Arrillaga.

GEORGE STEWART McMANUS.

George Stewart McManus, who established himself in San Francisco on his return from Europe a little over a year ago, has become one of San Francisco's most valuable and popular pianists and teachers. After a European success it is not surprising to find some of the best resident professional and amateur pianists, including some who have studied in Europe under great masters, among his pupils. Mr. McManus has appeared in two recitals this season and is booked for several more, including a joint recital with Karl Grienerer, a Viennese cellist. Those who have heard Mr. McManus play could not help admiring his splendid discrimination in phrasing and his fluent and brilliant technique.

EDUARD FABER SCHNEIDER.

Eduard Faber Schneider is one of the most distinguished musicians residing in California. His compositions are well known throughout the musical world, especially so his Bohemian Club Jinks music. In this connection it is interesting to state that Mr. Schneider and Frank Pixley, the famous librettist, will write the Bohemian Midsummer Jinks for 1915, the Exposition year. Mr. Schneider has accomplished so much in the way



MRS. JESSIE DEAN MOORE
Voice Culture

emotions and actions of the characters appearing in the poems he recites."

The *New Courier* says: "Mr. Wilhelmy displayed his great talent in a number of dramatic recitations. His well modulated, powerful voice, into which he can put the tenderest feeling as well as passion and power, and his dignified manner of delivery contribute to making his recitations very successful."

We could quote dozens of similar critical endorsements of Mr. Wilhelmy's art but have no time to do so. It is therefore not surprising that Mr. Wilhelmy has been extraordinarily busy since his art has become known here. At a recent important social event at the St. Francis Hotel, Mr. Wilhelmy created such a favorable impression that the program will be repeated after the holidays. The audience was very large and his enthusiasm increased with the progress of the afternoon, until Mr. Wilhelmy had to give three encores at the close of the program.

Early in the new year Mr. Wilhelmy will begin a series of dramatic readings with Mrs. Enid Poll at the Fairmont Hotel. Particulars about these events will appear later. He will also give a recital evening of his own, and then together with Mrs. Poll a Faust reading in a very elaborate fashion. In addition to these appearances, Mr. Wilhelmy has accepted a number of engagements in San Francisco, Berkeley and Sacramento.

At his own recital, Mr. Wilhelmy will introduce in this city the latest melodramatic work of Max Schilling's, called the poem "Jung Olaf" by Ernst von Willden. The same collaborators as in the Hexenlied, will appear in his novelty, Mr. Wilhelmy will recite a number of excellent works by the most modern of Holland



G. JOLLIN
Violinist

composition lately and has been so successful in the branch of musical art that his splendid achievements in the field of pedagogy and virtuosity have entirely been neglected. Mr. Schneider is beyond a doubt one of the very best piano instructors in the far West, and would be difficult to find pupils better instructed anywhere in the world than those who are trained by the splendid pedagogue who is in charge of the music department of Mills College and who has also a private studio in San Francisco. Every one of his pupils will appear in public are possessed of splendid command and play with intelligence and technical finesse. As an artist Mr. Schneider is constantly earning well merited laurels.

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Direction Martin Beck

7-New Acts—
Catherine Courtes and her company in "The Birthday Present" Lillian Herliem in a singing novelty; The Five Sultans in "The Information Bureau"; Lew Hawkins "The Chatterfield of Minstrelsy"; The Brads "Sunshine Capers"; 3 Police Sisters; Vaudeville Painters; Shimmers; in the Wild West Comedy; Best Act: World's news in motion views; last week Billy B. Van, The Beaumont Sisters & Co. in the musical comedy "Drops."

Evening Prices: 10c, 25c, 50c, 75c, Box Seats \$1.00
Matinee Prices: (Except Sundays and Holidays), 10c, 25c and 50c.

Telephone Douglas 70

ROSCEE WARREN LUCY.

Roscoe Warren Lucy is one of those musical educators who has high ideals. He is one of the best known pianists and organists in California, and was recently elected for the fourth time as Treasurer of the California Music Teachers' Association. He is now in his twentieth year of activity as organist and choir master



MISS ESTHER HJELTE
Pianist

St. Marks Church and he is also choir director of the English Rite Temple of San Francisco. He constantly gives well trained students before the public, and among those especially successful during the past year may be mentioned: Miss Aileen Murphy, Miss Beatrice Woodward, Miss Mabel Button, Miss Olive Peters, Miss Margaret Douglas, Joseph Chadburne, Jr., Miss Alma Hansen, Miss Ruby Jewel, Miss Margaret Griffin and Miss Grace Juges.

Miss Murphy appeared recently at the Palace Hotel in this city and the Musical Review took occasion to comment on her work as follows: "The opening pupil of the season was given by Miss Aileen Murphy, the talented piano student of Roscoe Warren Lucy, who played at the Palace Hotel on Thursday evening, September 18. On second thought it might be well to add that this recital was not exactly a pupil event, for the program as well as the manner in which it was presented belonged to an artistic phase which was quite above the average standard of a student's recital. It hardly necessary to mention each composition on the program inasmuch as it is quite possible to give an idea of Miss Murphy's accomplishments by speaking of her talent in general. There is one feature of her work that impresses itself immediately upon the mind of the listener and that is her remarkable dexterity of the left hand. She does wonders with that left hand, and yet at no time does she permit one hand to obscure the other. Spontaneity of attack and decidedly rare chords, staccato work and runs combine to make her technical facility quite unusual for one so youthful so early in her experience. On one or two occasions she revealed a trill of quite characteristic and an individual strength and pliancy. Her rhythm is pronounced and temperamental, and her octaves and chromatic scales are brilliant in their ready fluency. She obtains considerable force when required and her melisma is quite delicate and still distinct. On occasions she displays a charming cantabile passage.

This may sound somewhat enthusiastic and exaggerated for one to express of a student, but the truth is nevertheless. Of course we do not wish to state that Miss Murphy is already a finished pianist. This would indeed be impossible, especially since it takes a long time to become absolutely proficient in any work. When one considers the comparatively short space of time which has been devoted to her education, Miss Murphy has accomplished more than most students of her age, and Mr. Lucy, her efficient teacher, has every reason to be very proud of her and to honestly expect something more than the conventional hopes of a brilliant future. Miss Murphy played the following program: Sonata Pathétique Op. 13 (Bethoven); Rêverie, Op. 29 (J. Raff); Maiden's Wish—Chant Polonoise (Chopin-Liszt); Perpetuum Mobile (from Sonata Op. 24) (Schubert); Rêverie (Concert Paraphrase) (Verdi-Liszt); Etude Mignonne Op. 18, No. 1 (E. Schmitt); And. Capriccioso Op. 14 (Mendelssohn); Gairlandes (concert Etude) Op. 107, No. 11 (B. Godard); Caprice (paganol Op. 37 (M. Moszkowski).

At her appearance at the Greek Theatre in Berkeley Miss Sherwood, the Berkeley Courier said: "Little Miss Beatrice Lucretia Sherwood surprised the audience gathered for the Half Hour of Music last Sunday at the unexpected understanding which she manifested in interpreting the piano numbers. Miss Sherwood rendered a Chopin Sonata, Paderewski Polonoise and Valse romantique by Godard, responding to each number

with an encore. Miss Sherwood is a pupil of Roscoe Warren Lucy."

LOUIS CREPAUX.

Upon another page in this issue will be found a page advertisement of Mr. Crepau which sets forth the remarkable work he is doing in this community in a more concise and detailed manner than we could do in the short space at our disposal. What we want to call particular attention to is the experience Mr. Crepau has had as a member of the Paris Grand Opera forces and the company he has kept while there. We also want to call attention to his announcement of having made new discoveries in the matter of diction and enunciation, especially that of the English language. In these days, when diction is such a very neglected study, it is gratifying to find some teachers who bestow upon it special energy and effort. Mr. Crepau is one of the most experienced and most thorough vocal educators residing here, and among the many pupils he has given to this community without ostentation may be mentioned Mabel Riegelman, who only last summer stayed here and "brushed up" with her former teacher. That she was wise to do so was demonstrated at her concert in the St. Francis Hotel where she showed remarkable tone color and resonance. Mr. Crepau is devoting his entire time to teaching.

ACHILLE ARTIGUES.

The readers of the Pacific Coast Musical Review are well acquainted with Mr. Artigues from his interesting Paris letters which appeared occasionally in this paper during this skillful artist's sojourn in Paris. We could hardly do any better than quote from the prospectus of the Arrillaga Musical College, of which institution Mr.



ROMULO FONTA
Manager of the Mammoth Mines, Nev., the Backer of Jose Hernandez, Tenor

Artigues is a faculty member, regarding his standing as a musician and teacher.

"A San Franciscan by birth, he demonstrated at an early age a strong inclination to follow music as a career, and with this end in view, he was placed under the care of the best teachers available. So successful was his progress that he began his professional work while yet in his teens. He was appointed organist of the French Church of San Francisco, and held this position for six years, during which time he also assisted at St. Ignace, Bush Street Temple and the Geary Street Temple. Mr. Artigues left San Francisco in 1907 to complete his musical education in Paris. There he spent five years of solid work under the most celebrated masters. For four years he studied organ under Gailman, the celebrated organist of Trinity, and for one year under Widor, a man of equal international fame and organist of Saint Sulpice, besides studying composition with Vincent d'Indy for three years. He holds diplomas from the Schola Cantorum (Ecole Supérieure de Musique) for piano, organ, harmony and counterpoint, all taken with the highest credits and praise. He substituted the church organist of St. Joseph and St. Leo in Paris and also during the summer vacations was invited to play the organs at the Cathedrals of Alençon, Beziers and Toulouse, France. Mr. Artigues returned to San Francisco early in 1912, and after looking over the musical situation of the city, he decided to affiliate himself with the Arrillaga Musical College. Mr. Artigues has been appointed organist and choir master of Saint Mary's Cathedral and organist of the Temple Shalom in Israel."

In an article almost occupying a column in the San Francisco Examiner, Rodolfo Magan enthusiastically calls Mr. Artigues' church work, and from that article we will the following:

"Carrying out the behests of the sovereign pontiff, St. Mary's Cathedral authorities have appointed Achille Artigues, a young San Franciscan, who has spent five years abroad under Gailman, Widor and Vincent d'Indy, to superintend the music and gradually to carry into effect the ideas expressed in the now famous Motu proprio. Mr. Artigues is an idealist, but an idealist of the best kind—a practical idealist. With that fine musician, Vincent d'Indy, to guide and inspire him, he and his fellow students of the Schola Cantorum have been steeping themselves for years in the best music of the past and present. They have absorbed the stately beauty of Palestrina and Lassus and Byrd, they have drunk of that authentic fount of inspiration which is Bach; they know the music of Italy as it was heard when the bel canto was sung in its pure sweetness; the scores of Wagner are an open book to them."

THE WITZEL TRIO.

The Witzel Trio, although one of the more recently founded ensemble organizations, has enjoyed remarkable success since its first appearance before the public. The Witzel Trio is comprised of Mrs. J. F. Witzel, piano, Milton G. Witzel, violin and Richard P. A. Callies, cello. A series of successful recitals during the fall of last year, this able Trio rendered the older as well as the more modern chamber music compositions in a very delightful manner.

The Witzel Trio has received many engagements on the Pacific Coast during the past year and has also accepted a number of engagements for the coming year, beginning after the holidays for which public appearances during the winter season have been taken rehearsing. During the season, the Witzel Trio will introduce a new Trio arrangement of the famous Johann Strauss Waltz, The Beautiful Blue Danube, which is entitled a Concert Arabesque for Trio. This organization also brought to San Francisco for the first time Trio compositions of Erich W. Korngold, the famous twelve-year-old composer prodigy. The Witzel Trio is now preparing a concert to be given early in the new year.

KOHLER & CHASE MUSIC MATINEE.

The management of the regular weekly Matinees of Music, which are being given under the auspices of Kohler & Chase every Saturday afternoon, has taken advantage of the holiday season and has prepared an exceptionally fine program to be presented this Saturday afternoon, December 27th. The special feature on this program will be the solos of Miss Eva Gruninger, one of the best known and most capable contralto soloists in California, and an artist pupil of Mrs. Carroll-Nicholson. Miss Gruninger is familiar to everyone who keeps in touch with church and concert artists. She possesses an extraordinarily beautiful voice and uses it with artistic discrimination that makes the contralto voice such a popular medium for vocal expression. Miss Gruninger has been active in the musical circles of the bay cities during the last few years and has conquered for herself not only a prominent position in church and concert work, but also before the prominent musical and social clubs. She is one of the best liked of our artists. For the program to be presented this Saturday afternoon she has chosen songs by Carrie Jacobs-Bond and Schubert and an aria from Donizetti's Lucrezia Borgia.

The instrumental section of the program has also been selected with great care. The works have been taken



MISS HATTIE FULLER
Pianist

from some of the best and most representative creations in musical literature and they will be rendered on the Knabe Player Piano and on the Pipe Organ.

Several important musical events took place last week. Among these were the Loring Club String Quartet, the Musical Society Concert, the Hughes-Wisner Quartet and Mary Ordway Brooks' concert. These will be reviewed next week.

MACKENZIE GORDON.

Mackenzie Gordon, true to his resolution, has devoted his principal time and energy during the past year to teaching. Barring his immense triumph as the Jester in Perlet and Stock's magnificent Midsummer Jinks of the Bohemian Club entitled "The Fall of Icarus," Mr. Gordon has accepted very few engagements. He has, however, had splendid success with his pupils, some of whom have made successful concert appearances, while others are now filling remunerative and prominent professional engagements. Among Mr. Gordon's students who have been more than ordinarily successful must be cited Miss Grace Bromfield, who shortly before the publication of this Holiday Number, was married, but who proposes to continue her music. Miss Bromfield appeared in concerts in San Francisco and environment as well as in interior cities, and concluded her engagements with an extraordinarily successful appearance with the People's Orchestra in Los Angeles. In connection with this concert it will be of interest to our readers to know what a prominent Los Angeles singing teacher thought of Miss Bromfield's singing after listening to her:

Los Angeles, September 29, 1913.

Mr. Mackenzie Gordon,

San Francisco,

My Dear Friend:

Today I have had the pleasure to meet and hear Miss Grace Bromfield, who sang with the People's Orchestra. Allow me to congratulate you upon your teaching. You have certainly planted in her the right kind of artistic

Prior to that time his home was in New York City, where he received his musical education and was a prominent figure in its musical activities. He was tenor soloist, successively, of the Central Presbyterian Church of Plainfield, N. J., Clinton Avenue Congregational Church of Brooklyn, N. Y., and the Bloomingdale Reformed Church of New York City, besides being much in demand throughout the East for concert and oratorio. Since his advent to California he has won for himself the position of one of the foremost vocal artists of the West. He is bountifully endowed with a beautiful, even and sympathetic voice, which he uses with consummate skill, while his range is that of a true tenor, singing, as he does, the high sustained tones with ease and brilliance. His middle and lower registers are alike full and fluent. In 1911 he married Miss Ruth Waterman, the well-known contralto. In the same year he organized the Sierra Mixed Quartet, which has just completed a successful tour of the Northwest. Mr. Anderson is at present soloist of St. Luke's Episcopal Church and Temple Emanuel-El, both of San Francisco.

HUGO MANSFELDT AND THE PIANO CONCERTOS.

When the name of Hugo Mansfeldt is mentioned in musical circles it is usually in connection with the leading piano pedagogues or piano soloists in America. Very rarely does anyone think that Mr. Mansfeldt was noted in his time for his excellent interpretation of the great piano concertos. When Fanny Bloomfield Zeisler first came to San Francisco she played the Rubinstein concerto and added that it was the first time in this city. When some time later Marc Hambourg played

an arrangement and therefore he decided to ask Mr. Behrens to begin each concert with a piano duet with him, and then for Mr. Mansfeldt to play a group of solos in the middle of the program.

So he prepared a sufficient number of solos and duets for these concerts. The first one was to be given on Monday. The Friday morning preceding the artists arrived from the East. In the afternoon Mr. Mansfeldt visited Behrens and Strakosch at the Palace Hotel. He candidly told Mr. Behrens that he did not like to open the program with solos, and would prefer to begin with duets with him, Mr. Behrens, and to play a group of solos later in the program. Mr. Behrens said: "Duets! Pshaw! We will have an orchestra. You will have to play concertos with the orchestra." On Monday Mr. Mansfeldt played the Raff concerto, on Wednesday the Liszt Hungarian Fantasy, on Friday the Weber E flat concerto, on Saturday afternoon the Mendelssohn G minor concerto, and on Sunday evening the Chopin E minor concerto. And notwithstanding these immense tasks Mr. Mansfeldt did not miss one of his many lessons with his pupils during that week. Of course he could not have accomplished this feat if he had not played these concertos previously. Behrens afterwards said to one of the musicians: "What is Hugo Mansfeldt doing out here in the wilderness? If he were in New York he would never have to give another lesson. Strakosch also wanted to engage him for an Easter tour. In fact he told him he would book him for many a year to come. But Mr. Mansfeldt always was a very domestic man, with a family to whom he was greatly attached, and consequently he refused all these offers.

The following concertos were performed by Hugo Mansfeldt with orchestra in San Francisco between the years 1873 and 1884: Rubinstein No. 4, D minor; Ra-



NEL FRANCES WILLISON
Violinist

soil which will blossom into a very artistic singer in the future. Believe me,

Yours sincerely,

PIETRO BIZZI.

The Los Angeles papers, too, were very enthusiastic about Miss Bromfield's singing. The Los Angeles Times had this to say:

"Miss Grace Bromfield, a tall and handsome daughter of San Francisco, was induced by Charles Farwell Edison to appear as soloist at this concert. Miss Bromfield is a lyric soprano, possessed of a fine, full and well trained voice. Instead of being a Californian, she had come with a foreign name and the label of one of the eastern opera companies. Her introduction would have been doubtful, said a connoisseur. He was quite right. This young artist sang with great charm, 'Oh, Golden Sun,' composed by Miss Grace Frodo of this city, which was first given some time ago by Emma Porter Makinson, the local soprano. The orchestration is the work of A. B. Hunter and holds its own in front on this well-known musician. Miss Bromfield sang also the aria of Musette in 'Le Coqueline.' Following repeated applause, which brought Miss Frodo on the stage and recalled the singer and orchestra several times, Musette's song was again given as an encore by the singer, who received many flowers."

CARL EDWIN ANDERSON.

Carl Edwin Anderson, the prominent tenor of California, has been a resident of this State for seven years

this same concerto here, he also announced its first presentation in America. But Hugo Mansfeldt played this same Rubinstein concerto forty years ago under the direction of Gustav Hinrichs. At that time Rubinstein himself had just played it in the East and Mr. Mansfeldt secured the orchestra score from the East, this being the score used for Rubinstein's performance. Mr. Mansfeldt played it three months later than Rubinstein. Rafael Josephy played this same concerto ten years later than Mr. Mansfeldt. Three days before the Baldwin Hotel fire the latter played the Liszt concerto at the Baldwin Theatre under the direction of Louis van der Meulen, the cellist, and at the request of ex-Mayor Eugene E. Schmitz.

Mr. Mansfeldt played a number of concertos in Germany, particularly in Leipzig and Dresden. Nearly forty years ago Max Strakosch brought here from the East a concert troupe headed by Clara Louise Kohn-Gary. They were to bring their accompanist, Behrens, one of the foremost and best known American musicians, who died about a year ago. Strakosch had engaged Hugo Mansfeldt for solo pianist. Five concertos were announced to be given at the Baldwin Theatre in one week—Monday, Wednesday, Friday and Sunday nights and Saturday matinee. Mr. Mansfeldt played at all these and afterwards toured the State with this company. The arrangement for his playing had been made in the East. As it was customary to open the program with a piano solo, Mr. Mansfeldt naturally supposed that he would be asked to do so, but he did not like such



ALLEN MURPHY
Pianist

C minor; Beethoven No. 5; Chopin No. 1 E minor; Weber No. 1 E flat; Weber Concertstück; Mendelssohn four concertos, G minor, D minor, Rondo Brilliant, Largo Gioioso, Liszt No. 1, E flat; Liszt Hungarian Fantasie; and Grieg, A minor.

With second piano Mr. Mansfeldt played several of the above concertos and also Saint-Saens No. 1, D minor; Saint-Saens No. 2, G minor; Liszt, Scherzo from Concerto Symphonique; and the Schubert-Liszt Wanderer Fantasie. The orchestras for the concert named above were conducted by Gustav Hinrichs, F. G. Herold, Charles Goffrie, J. H. Rosewald, Herman Brandt, Mr. Schmitz, the father of former Mayor Schmitz, F. Behrens, and Louis van der Meulen, Jr. The fee of playing five concertos with orchestra in one week while giving the usual number of lessons, was never performed by any other teacher but Mr. Mansfeldt.

A number of very talented and in some instances distinguished artist pupils of Mr. Mansfeldt played his concertos with orchestra in San Francisco under the leadership of some of the above named orchestra conductors. Among these were the following, who at a time were young ladies between fourteen and seventeen years of age: Lili Joran, Laura Holling, Fannie D. forth, Mrs. Julia Newman-Hochstadter, Mrs. Bloss Wilsey Shields, Mrs. Albert Elcks and Alma Stein. Mr. Mansfeldt also played chamber music with the following well known musicians: Charles Goffrie, Adolph Hinrichs, cello, J. Rosewald, Louis Schmitz, violin, Hildebrand, cello, Herman Brandt, and Gustav Hildebrand.

Varied Musical Program at the Panama-Pacific International Exposition

(Furnished by the Publicity Department of the Exposition Company)

la planned to render the year 1915 a red letter year in the history of the world's music. Through a continuous musical festival to be held at the Panama-Pacific International Exposition at San Francisco in 1915 an effort is being made to unite the musical interests of all nations into a single great expression of the universal. The plan is meeting with response from musicians anywhere parts of the world and it is thoroughly in accordance with the purpose of the Exposition to bring the peoples of all nations into friendly accord at the great celebration which will commemorate the opening



WILL L. GREENBAUM
San Francisco's Impresario

the Panama Canal. The musical program promises to be one of the most varied and yet comprehensive ever. To a singular degree the Exposition should bring together music lovers of all lands. There will be many recitals to the musical program which includes musical drama, orchestral concerts, folk lore concerts, international conventions, international musical competitions and other absorbing events.

The 1915 Eisteddfod.

One of the most fascinating of the musical festivals at anticipated through the 1915 Eisteddfod. The National Eisteddfod of Wales is one of the most interesting musical festivals in the world. Year after year held by the Welsh people in the little principality, it has been termed the Celtic fringe, and where the



L. E. BEHRMER
Musical Ambassador in the Great Southwest

honored of all Celtic traditions are maintained the same enthusiasm as in the distant days of the Britons when the Druids of Wales were the leaders and teachers of European culture. Rarely is it that Eisteddfod is held outside the limits of Welsh territory there have been occasions when an event of unusual importance has been celebrated in other countries. In 1915 the greatest of all will be held at the Panama-Pacific International Exposition. At the 1915 National Eisteddfod the prizes awarded for choral and instrumental competitions will exceed any that have ever been

given at any previous Eisteddfod either in Wales or elsewhere. \$20,000 will be offered for the chief choral competition and \$10,000 for the male choir. Other large prizes will be offered for competition in solos, recitations, musical and poetic compositions, all of which are usual features of the Eisteddfod.

At a recent Eisteddfod held at Pittsburg there were, perhaps, thirty thousand Welsh people. It is expected that that number will be far exceeded at San Francisco. The prizes are tempting. The event of the Exposition is in itself an inducement to take people from far-off countries to San Francisco to participate with America in her celebration of so great an international event as the completion of the Panama Canal. The winners of the two chief events in Pittsburg—the Scranton, Pa., Choral Union, which carried away the chief choral prize, and the Rhonda Male Voice Choir, whose members came all the way from South Wales to win the \$5,000 male choir prize—will both be at San Francisco in 1915. There will also be various choirs from America, and Wales resolved to win some of the worthy laurels. While the singing competitions are the most important and probably the most attractive in the "Session," which is the meaning of the word Eisteddfod, and which will last for a week or more, there are other vastly important items in the doings of the national gathering which will be of intense interest to music lovers and to those concerned in the artistic upliftment of a people.

Male Choirs, Children's Choirs and Soloists.

A large prize will be offered for the Bard of the Eisteddfod, which is the original institution of the Druidic Eisteddfod. Poets are called upon to write an ode upon the great event of the year. The ode is judged by the



ERNST WILHELM
Dr. Ludwig Wullner's Only Pupil

Gorsedd, which is the executive of the Order of Druids, and the writer of the willing ode is enthroned upon a chair hewn out of solid oak. The chaired bard is the hero of the Eisteddfod. There are other lesser bards, crowned and otherwise decorated for minor compositions in music and poetry. It is probable that the subject of the 1915 ode will be the completion of the Panama Canal. In Wales the ode has to be written in Welsh but it is likely that the 1915 ode may be written either in Welsh or in English so that the competition may be made as broad as possible. There will be about half a dozen male choirs who will compete for Wales. The Welsh choirs are composed chiefly of colliers and their enthusiasm enables them to put a deal of money aside to help the fund for the bringing of the party to wherever large prizes and honors are to be gained. A number of children's choirs are in line to compete for the tempting prizes offered for that particular kind of musical attraction. Soloists, instrumental and vocal, from all parts of the world are also in preparation for the greatest Eisteddfod in history.

Million-Dollar Auditorium for Opera.

With the superabundance of new things that will be offered daily throughout the period of the continuous musical fest at the Exposition, there will no doubt be a demand for the old favorites as well. To meet this demand it is planned to produce the most popular operas of today and of the past. In addition to the theatres and halls with which San Francisco is well supplied and apart from the Hall of Festival and the Festival Court in the Exposition, the Exposition management has set aside \$1,000,000 for the construction of a great auditorium. Work on this building, which will seat 11,000 persons, has begun.

Geo. W. Stewart, Director of Music.

For the director of the musical features of the Exposition, it is acclaimed in America and Europe, no better man could have been put in charge than Mr. George W. Stewart of Boston, who has been appointed Musical Director of the greatest music festival in history. Mr. Stewart earned his fame as conductor of the celebrated Boston Band, which he founded about twenty years ago and which is regarded as one of the first musical organi-



HUGO WESSELFELT
The Distinguished California Pianist

zations in America. The musical director of the Panama-Pacific International Exposition has had considerable experience in enterprises of a similar kind, though not perhaps on so large a scale as the 1915 celebration. He has entered the work with a spirit worthy of the occasion and promises a gathering of musicians and singers such as no precedent can claim. It is planned that massed bands and orchestras will give concerts throughout the Exposition period.

Ten Thousand Dollar Prize for Symphony.

Modern compositions will be played by individual and massed orchestras, and among the chief orchestral attractions of the year will be the production of the best symphony for which a prize of \$10,000 is offered by the New York Philharmonic Society. The prize winning composer has to be an American citizen of Italian birth or extraction. Other prizes will be offered for similar work as well as for the best rendering of the winning works. Contests for symphony orchestras and brass bands will be conducted at different periods during the year and winners will give concerts in the Exposition halls, following upon their victories.

Folk Songs and Folk Music.

The fondest traditions of a race of people are best preserved in the folk songs of the "hidden people." Folk



PAUL STEINDORFF
Orchestral and Choral Director

songs and folk music express most clearly the attributes and the history of the people and tell in unmistakable language the characteristics of the makers of the nation. It is only rarely that these songs are heard outside the domain of their creation. Folk songs are born of legend and they live and die in the bosom of their birth. One of the attractions of the great musical festival which will mark the year 1915 in the Panama-Pacific International Exposition at San Francisco will be the rendering of folk songs and folk music by massed bands from all countries in the world.

MME. CARRINGTON-LEWYS.

Before Mme. Carrington retired from the operatic stage she was universally recognized as the leading American soprano and ranked with the most distinguished artists in Italian opera. She made her debut at Bologna, and to be "the most cultured and critical musical public in Italy," taking the role of Gilda in *Ricciotto*. Her press notices of that period are full of comments such as the following:

"The Gilda was a genuine surprise. She possesses an uncommon extension of voice, an agile throat, and in canto di grace she executes the most arduous passages with great grace. She possesses a trill verily perfect; and in all her difficult parts she knows how to make herself warmly applauded, and in certain parts creating an ovation." *L'Arpa* (Bologna, Italy).

"She is a very sympathetic Gilda; she sings well, and with an excellent method, executing her trills and scales

this opera the Philadelphia North American published the following.

"A performance no less excellent in its way than Madame Gerster's delivery of the florid and difficult music assigned to the Queen of Night was that of Mme. Carrington as Pamina. We never heard or saw this gifted artist do better work. Her singing as Pamina had all the breadth of manner and dramatic dignity which the part demands. It is a part in which many great artists, such as Titiens and Parepa Rosa, have appeared, and Mme. Carrington's performance is not discredited by the reminiscences it calls up."

Mme. Carrington also sang in *Oratorio*. In regard to her singing in *Elijah*, the Chicago Times stated that "she gained the unanimous verdict of being one of the most perfect interpreters in the noblest sphere of descriptive music, and gained by her exceptional ability a place in the esteem of the musical community of this city that no one now before the public will be able to dispute with her." And Theodore Thomas declared her to be "the greatest oratorio singer since Parepa Rosa."

San Francisco is fortunate in having in its midst as a teacher one whose experience thus places her in the first rank of vocal artists, and the results of her work thus far have fully justified the highest expectations. Surely one who has had the successful career in opera, oratorio and concert that she has had, if endowed with the proper qualifications of a teacher, should prove an infallible guide.

Thus far Mme. Carrington has introduced to the public Mrs. Cora Hall, soprano; Miss Clara Lewys, contralto; Mrs. Frances Hamilton, soprano, and Wesley Clawson, baritone. Mr. Clawson's magnificent rendering of the Prologue from *I Pagliacci* secured him the engagement to sing leading baritone solos with Oscar Hammerstein. Mrs. Hall, known to the public as Cora Kempere, made her debut in Italy with conspicuous success in *La Traviata* and has been singing in Europe ever since. Miss Lewys located in Seattle where she became at once the leading soloist of that section, singing with the Symphony Orchestra, and being engaged for important occasions at Tacoma and Victoria. Mrs. Hamilton has already given two recitals in San Fran-



MRS. CARROLL NICHOLSON
Contralto and Vocal Teacher

with so much grace as to electrify her audience. She merits the great applause she receives, and wherever she appears her exquisite gifts will procure for her the favor of her auditors."—*Asmodeo* (Milan, Italy).

After remaining several years in Italy, singing in the principal theatres, she returned to America. The first year she sang as soloist with the Mendelssohn Quintette Club, and the following year entered the Italian Grand Opera Co., then under the management of Max Strakosh, singing alternate nights with Christine Nilsson and Eleika Gerster. Her success with that Company, which corresponds to the present Metropolitan Opera Co., can



ACHILLE ARTIGUES
Organist and Pianist

be judged by the following from the New York Dramatic News:

"Mme. Carrington's Filina was a brilliant success. The exquisite rendering of the 'Polka' produced a sensation. It was repeated, and still again, after the long-continued cries of 'brava' and 'bis.' After the third act there was an ovation, when the audience shouted for CARRINGTON until they were hoarse."

"What's the finest performances of opera ever given in this country were those in which Mme. Gerster and Carrington sang the two soprano roles in Mozart's *Idomeneo*. In regard to Mme. Carrington's singing in



MRS. WM. HENRY BANKS
Pianist

cisco and a brilliant future is predicted for her should she decide to enter the profession. The editor of the Musical Review wrote concerning her as follows:

"Most assuredly Mrs. Hamilton possesses a vocal organ of the rarest character which has so far been trained by one who thoroughly understands the art of singing. Experience is the one lesson that Mrs. Hamilton will have to learn, and this can hardly be taught by a teacher. Of course, there are other things which Madame Lewys will no doubt teach Mrs. Hamilton, but the writer will leave these matters to teacher and pupil and will content himself by asserting that another truly remarkable artist of California birth has been introduced to the public. It is gratifying to note this latest graduate from the Lewys studio as this paper has lately reported frequently of the artistic triumphs of Mrs. Cora Hall, who has been hailed with acclaim at the leading opera houses of Spain, Portugal, Italy and Austria during the last few years. We remember very well when Mrs. Hall made her first appearance in public, and when we predicted a brilliant future for her in the same manner as we do now for Mrs. Hamilton. After all, results count for a great deal, and surely Mme. Carrington-Lewys is achieving results."

A GLANCE AT THE OLD ITALIAN METHOD.

By Mme. M. E. Vincent

In the 16th century a new form of musical entertainment (the opera) was evolved, and the florid style of the compositions they having been written for the display of voice, made a natural method of voice production imperative. We do not want to venture, and therefore found a method based upon natural principles which, because it was founded in Italy, is known as the "Old Italian method of Singing." The foundation of this method is deep breathing. We live in the same propo-

tion as we breathe; in breathing well we have better health, think better thoughts and so live better lives while in singing we must breathe well to sing well. CORRECT RESPIRATION IS THE FOUNDATION UPON WHICH ALL VOICE CULTURE MUST BE BUILT. This normal way eliminates all rigidity, leaving the muscles in a flexible condition—there is only strength, flexibility, and entirely obedient to the mind as brain and brain make a singer, physical conditions being normal. We have in this fundamental principle the power to control the voice at will—"How to breathe." For example, let us look at a healthy child. The child is flexible. Children rarely hurt themselves seriously when they fall; their muscles move automatically; their respiration is up and down. The diaphragm is the great sustaining muscle, and in exhaling the abdomen rises, in, the chest is forced up and out, thus sustained to and forth passages are made easy. We say the passages are easy because this form of respiration



MISS BEATRICE CLIFFORD
Pianist

leaves the throat free to do its own work obedient to the mind that governs it. Delsarte tells us that "the perfection of all muscular development is in letting each muscle do its own work without the abnormal help of any other muscle." This manner of breathing allows the free nature movements of the lips, thus giving the perfect word in all its purity and sympathy. In perfection of this development there is no physical effort—no tired throat—we have a throat to sing through—not with. The old Italian method comprehends a voice—one quality capable of life and color control



HOWARD E. PRATT
Tenor and Vocal Teacher

by the master mind and having for its motive power the great underlying force, deep breathing.

TO OUR ADVERTISERS.

Any of our regular advertisers who failed to be represented in this edition are welcome to use the space to which they are entitled in any of the regular issues during the new year. Anyone not represented in the columns is only omitted because he or she did not forward the desired information in time. We shall glad to extend courtesies at any time.

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Thoughts on Vocal Training

By ABBIE CARRINGTON LEWYS

There is an extra strain of sweetness in the nature of those who wish to sing for the simple sake of singing. They sing because singing is the truest and most beautiful way of expressing exalted feelings. All who have voices are able with suitable training to express themselves in such high states of being. The finest natural voices seldom reach the ear of the general public. They are usually ruined early, either by wrong study, the flattery of friends, or too much desultory singing before the voice acquires endurance. Many times the voice is expected to earn its way to fame from the church choir or opera chorus. One might as well expect the horse to plow or draw the family carriage for a living and at the same time become a famous racer. It cannot be done. I recall but two instances during the last forty years of singers nearly attaining the impossible, and although these artists reached a certain *succes d'estime*, the former work in the light opera left its blemish on manner and voice, preventing the highest expression of their natural great capacities. On the other hand, there are voices which make no promise at the beginning, and only an expert of long experience and knowledge can hear the true timbre and golden quality underneath, which will appear when uncovered and developed by special study. I recall a fine girl brought to me in the hope of being cured of a chronic ailment of the throat. There was no sign of a singing voice whatever. A small, unsteady noise was the only effort she could make toward a musical tone for many months, although her throat became strong and the symptoms of her former trouble completely disappeared. During the ninth month, on one tone, was

However meritorious mechanical training may seem, it keeps the mind continuously on the physical properties of the voice, and on a physical plane. The emission of the breath may be correct, the intonation perfect, the range long, the technic fluent, and great skill shown in the delivery of the text of a song, and still the singer, after long study, may never be able to touch the heart. At best, trained from a mechanical standpoint, one can get but a tone such as any instrument can make, and the human voice is infinitely better than that. On the other hand, voice training from a psychological standpoint brings with it automatically a perfect mechanical action of all parts of the singing apparatus. For instance, the aim being a clear, vibrant, living tone of exquisite quality, the student should cultivate the exact emotion which corresponds to that quality and cause an expression of contentment and shaping of the instrument which will then produce the tone required.

We know that musical sounds are the love sounds of the world, always varied and modified at will or involuntarily by the mood or condition of the person. The fighting animals give utterance to unpleasant and unusual sounds, which strike terror to the heart. The fighting birds give forth equally ferocious sounds. Exactly so with human beings. Who has not been depressed by the note of chronic complaint in a whining voice, the note of chronic anxiety, with its reiterated scraps of criticism, anxiety, tyranny, or the tones of authority and anger. Medical books say that the continuous rasp in the voice, rising the low notes of emotion, is followed by a frightful calendar of evils and disasters, afflicting their victims cruelly. On the other hand, who does not remember some dear voice which seemed to carry in its tone all the virtues and beauties of humanity, from which we were always selecting for ourselves the virtue most needed at the time. We can scarcely overestimate then the value of the pure singing

Only the most extraordinary talent and spiritual culture can render this music with truly artistic effect. In cultured hands one wishes the performer had taken drama as a means of expressing himself. The Italian school teaches the vocal art with intent to reach imagination and the emotional nature through the rect effect of the tone and the life it expresses. Music is nearer the consciousness than any other art, and it through the life of the tone that music affects the mind of the soul in its tenderest, inner, and most secret intuitions. The incorporeal and immaterial is infinitely more fitted to express different moods than is possible in poetry. Of course, definite ideas cannot be expressed without the help of words, but it is this very indefiniteness that enables music to insinuate itself into the soul of the hearer, so that it seems the expression of one's own feelings. Another value is that the listener is confined to a presented picture or idea. Each of his many different moods will be beneficently influenced toward that which he needs.

If vocal music could be made more definite in its feeling without damage to the beauty of tone, necessary and without giving up its ethereal character, a new epoch of art would be opened. The modern composer is groping blindly toward this goal. There is a revival of that fine tact and correct feeling natural to the old masters, who were purists. They united grandest, most beautiful melodies with sentiments most noble and ideal. They expressed themselves mostly in exalted emotions with the greatest variety of unity, all conceived on a grand scale, giving that moral and moral completeness which fulfills all rising expectations. All artists love the ideal parts, as they affect them as well as the listener on the best side of their natures, leading to a fuller realization of true beauty and love, which adds permanently to their existence. While the student is being trained correctly, may expect to see quick improvement in each lesson from first to last—a steady advance. The voice responds rapidly to perfect adjustment, because it is nature to do so. It soon becomes smooth, forceful



MME. ABBIE CARRINGTON-LEWYS
The Famous Singer and Vocal Teacher

heard the quality that belongs to the dramatic soprano. From that day a rich, vibrant quality of tone developed, ending in a few more months in an extraordinarily rich timbre which might have been the envy of any professional. Under wrong methods of singing, the student, after a few weeks or months of study, often finds the voice hoarse after singing, or feels pain in the throat, or a trembling of the vocal organ (which, strangely, the student rarely hears, even when pointed out), or any of the symptoms which might, if such study be persisted in, develop into one of the two hundred or more diseases of the singing voice. When these symptoms arise, they are, by both teacher and pupil, generally ascribed to any other cause than the true one.

Voices with clear timbre, long range and pure quality may or may not attain the highest culture, so much depends on other favorable or unfavorable qualities they may possess. Voice, health and industry are the three great requisites. With these and correct training, the result will satisfy the three requisites demanded by a musical audience for perfect success.

First: Is she sympathetic? expressed by a direct, straightforward and unpretentious demand.

Second: Has she a voice?

Third: How does she use it?

When these demands are satisfactorily met she is a success. A success, let me add, only in the degree she uses each of these cherished possessions toward the truth of her art.

The voice, considered simply as an instrument, is a muscular apparatus, which, in order that it may act perfectly, requires the most delicate and nicest adjustment throughout its entire range, with the exact force required for each tone. In other words, if the force required is perfectly adjusted to the position of every muscle in the range of the voice, as found in any voice, and to its highest capacity, there is nothing more to be technically. This may be accomplished, apart from a few fundamental essentials, more quickly from a psychological than a mechanical standpoint.

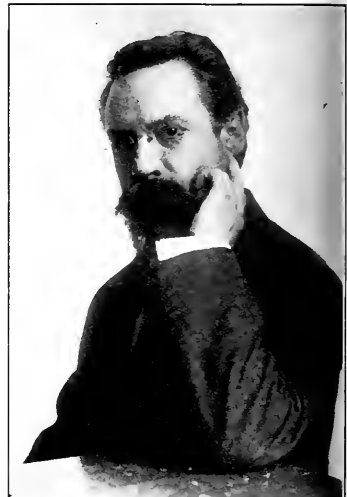


MRS. ESTHER HOOK ALLEN
Contralto and Teacher at Pacific Conservatory

voice in its beneficent influence. Garcia need scarcely say more than when he said, "Sing everything in your highest position." Every great vocalist knows that this "highest position" involves exalted feeling which is the basis of that adjustment, and reveals itself on the countenance as its permanent and fundamental expression. When this is attained, the voice can drop into inferior feelings and less intense states at will as may be required, and return quickly to the exalted state which should be the normal state forever present in more or less intensity while singing.

We must first find what emotion should be the permanent one to produce the transcendent tone sought. Take joy. Some great author has said, "Where we find perfect joy we find perfection." But imperfect joy will be tinged with selfishness and give the smile and expression of the satyr if used in excess, resulting in singing small and false. Modify the joy with the unselfish emotion of tenderness and we find the tone all true singers long for. This color of tone is not to be obtained on one trial, nor should be practiced until automatically perfect. Then all the shades of color are easily available. It is like perfection on your training vowel, when once attained all other vowels then need but little attention; or when the diatonic is perfectly sung, the chromatic needs little study; or when the whole tone-trill is perfect, the half tone-trill needs scarcely more than the thinking of it. When the voice is under complete control, it is said to be placed on a poised, which means any position or color of tone right to take as a musical instrument. After the voice becomes perfect in its action it cannot make a wrong or unusual tone even if the vocalist should try to do so, and it acts at this point for many years automatically. One who has spent years of energy to acquire the ideal tone of transcendent quality is exceedingly careful to preserve it, knowing that this quality alone and without text will touch the heart. For this reason the artist prefers ideal roles, because the endeavor to express evil and base emotions inevitably destroys the beauty of the voice.

There is a vast difference between the two great schools of singing. The German school gives especial attention to the poetic significance of the text, adding music to give the words a higher and richer expression.



EMMA LEWYS
Pianist and Teacher

position adjusting themselves correctly by means of correct emotions shaping the instrument perfectly the work necessary at the time. After innumerable repetitions, automatic movements and involuntary motion is established, and ease then follows with added beauty.

A child may wriggle ten miles in a day but has the endurance to walk a straight mile continuously. Correct emotions shape the instrument perfectly at first be kept moving, as it can easily be damaged. Endurance methods are tried first. As the voice develops, it makes positive calls on the trained ear of teacher for this or that kind of treatment. If it comes hoarse during or after singing, it is calling less force and push against the relaxed muscles of the throat. Too much smiling brings it to a stuck tone at the top, with pain and weariness. Too much enlargement of tone on the middle and low notes brings the much dreaded tremolo and finally a ghostly disappearance of the entire voice. If the physique, however, is exceptionally robust, this enlargement produces throaty tone, expressing pride as its *raison d'être*. Nearly all defects of the voice are the result of a failure to obtain either too large or too loud tones in the middle and lower registers where richness, tenderness and clearness are natural.

Never expect to be taught to do anything correctly by one who has never done it himself. A voice can never be posed or placed by written instruction. It must give music as a sensible first, the art of placement, giving it complete control, beauty and perfect expression of musical ideas, is too subtle and depends so much upon subjective inspiration that it cannot be reduced to text book methods.

Finally, the extreme upper end of the voice can be developed in full, ringing tones with strength and endurance, such as the best of the great singers, except particular training known only to the expert who himself has been trained to sing them.

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The members of the faculty of the Arrillaga Musical College have distinguished themselves by their earnest and sincere efforts to advance musical culture and they are aided by the splendid equipment of the college. The



GEORG KRUGER
Pianist and Teacher

success attending their efforts has been very satisfactory and many of the pupils of this college have won renown in musical circles.

Professor Santiago de Arrillaga, Dean of the faculty, has for more than thirty-five years been intimately associated with the musical life of San Francisco and has done much toward the musical development of the state. He commenced studying at the age of ten at the Royal Conservatory of Madrid, under some of the most famous teachers, and upon his graduation was decorated with the Gold Medal by Queen Isabella II of Spain, and as a



MISS TESSIE NEWMAN
Pianist

further honor, a bronze tablet was placed permanently on the walls of the Conservatory.

Desirous of broadening himself further, he went to Paris, where he studied under Chopin's famous pupil, Marmontel. He is a perfect accompanist and when Carlotta Patti visited the Pacific Coast, she selected and engaged him as her accompanist for her entire concert tour.

The vocal department is under the direction of Sr. Ramon Michelena, whose name is familiar throughout the musical world. Sr. Michelena showed remark-

able talent when a boy in Venezuela and the government, recognizing his wonderful voice and his ability, sent him to Italy, where he was placed under the most noted instructors to complete his studies.

For many years Sr. Michelena was the leading tenor of the Emma Abbott Grand Opera Company and his triumphs were many. After leaving this company he traveled with Emma Nevada and Emma Juch, scoring a greater success each season.

His greatest San Francisco success was attained as a member of the old Tivoli Company, after which he retired to private life and devoted his time to teaching. He has met with great success, as is attested by the demand for his lessons and the fact that his pupils are occupying the most important positions on the operatic and concert stages. He gave his daughter, Beatriz Michelena, the only musical instruction she ever received. Miss Michelena is a prima donna of highest note, recently a feature of the Mechanics' Fair entertainment.

The instructors in the other branches are men who have shown their special fitness and their achievements in their separate lines have been marked.

The college is located at 2315 Jackson street, in this city, and is open the year around. Pupils may enter at any time and take up any course. The college has a special department for advanced study in harmony and voice, and many of the stage celebrities of the day have received the finishing instruction at this well known institution.

Visitors are welcome at any time and will be informed as to qualifications necessary for entrance. Be-



ENID BRANDT
The Young California Pianist Who Will Play with the London Symphony Orchestra Next Spring

ginners are particularly favored and their talents are developed in the way best suited to bring them to the front rank in the shortest time.

In recognition of the fact that there are a number of talented and earnest pupils who would become noted musicians but for lack of funds, the Faculty gives eleven free scholarships this year and in addition will give a number of partial scholarships.

Diplomas which are recognized by the musical authorities throughout the world, are issued to graduates.

GEORG KRUGER.

Of the many new faces to be seen on the streets of San Francisco since its rehabilitation none are becoming better known to the music loving public than that of Georg Kruger, the eminent pianist and instructor, and as this is an opportune time we are glad to present our readers with a review of Mr. Kruger's musical career. Born in Lubek, Germany, he evinced at an early age remarkable talent for the piano, receiving instruction from the teacher of Prince Sonderhausen Gottfried Herman, and from the Cathedral organist of his native city. By constant study and work in the various pianistic branches of his beloved art, Mr. Kruger gained his "finishing knowledge," so to speak, from Prof. Heinrich Barth and that most wonderful teacher of teachers, Theodor Leschetizky. It will be seen at once that Mr. Kruger obtained a well rounded pianistic training.

After concertizing Europe with most gratifying success he toured Russia, where he was received as a brilliant virtuoso by the greatest critics of that land. Later, Mr. Kruger accepted an urgent offer to take control of the Cincinnati, Ohio, Conservatory of Music, which office he held for nine years, meanwhile making yearly trips to Europe to keep in touch with the World Masters, thereby gaining additional knowledge and keeping abreast of the times in his profession. The rebuilding of San Francisco seemed a world wonder, Mr. Kruger, upon the

representation of friends here, decided to yield to "Call of the West," and somewhat reluctantly resigned his splendid position both musically and socially to come a resident of San Francisco, believing, along many other far-seeing men of affairs, that our city is fated to become in a few years the Mecca of all nationalities, the Panama Canal alone guaranteeing this prophecy.

Mr. Kruger established himself as a teacher, and, striving to give the best in him, found the best was sought for by those who appreciate an artist's work as well as the instruction to be received from a conscientious teacher. In less than three years Mr. Kruger given several highly appreciated recitals both before



MRS. LEROY CHASE
Soprano and Teacher

private clubs and public organizations, such as the Francisco Teachers' Convention in the "Cort Theater," before a large and extremely enthusiastic and California and Sequoia Club. He has advanced pupils by leaps and bounds, his best examples being Audrey Beer, Miss Myrtle Donnelly, Miss Orchard, Violet Fenster and Miss Mary Martin.

Mr. Kruger's reputation is becoming far more merely local, for in musical notes throughout the nation is made of his remarkable work in training sixteen young ladies of the Kruger Club to memorize and render the "Semiramide" overture (Rossini) on



OTTO RAHIT
Violinist and Teacher

pianos. It is almost impossible to conceive the patience required to produce this arrangement successfully. The result was finally obtained after an average of two to four rehearsals weekly for eight weeks. It is also necessary to import the music for this celebration, made famous by Czerny in the year from Europe. This second and requested concert given only a few Sundays ago before eight thousand people at the Greek Theatre, Berkeley.

Mrs. Kruger is a remarkably brilliant pianist and compares students for her husband's more advanced art. Mr. and Mrs. Kruger have appeared together in important recitals in San Francisco and the Bay Cl-

Brilliant Results Achieved at the Wanrell Italian School of Singing

With the last day in December, Prof. J. S. Wanrell closes the most prosperous and successful season he has ever had in the fourteen years of activity in San Francisco. The number of the able students entrusting themselves to his care have increased steadily, until he has one of the largest and most efficient classes on the Pacific Coast. Mr. Wanrell is always seeking to obtain definite results from his students, and in order to acquire this ambitious goal he does not lose any time to teach them an

adequate operatic-repertoire, for Mr. Wanrell prefers to teach only those students who are eager to enter upon an operatic career or who desire to study operatic repertoire. He also teaches oratorio and concert repertoire, but he makes special efforts to train operatic singers. Like all distinguished singing masters, Prof. Wanrell is constantly on the lookout for exceptionally fine voices, and whenever he discovers a phenomenon of this nature he does not shun any work or patience to gain the inevitable results by developing both the vocal organ and the intellect.

As is often the case when vocal teachers are anxiously seeking fine vocal material they usually have difficulty in discovering the same, but occasionally there arrives a student unexpectedly from a remote corner of the country and happens to possess a voice of extraordinary beauty and rare quality. Such an instance occurred in Prof. Wanrell's experience when Jose Hormaeche was sent to him from the Mammoth Mines of Shasta County, California. There is quite a romance connected with Mr. Hormaeche's entry into the musical arena, which is worth relating. Some time last summer this young Spaniard came to San Francisco after spending four years on the sheep ranges near Elko. He expected to have a little vacation here, and then go back to Nevada, having chosen sheep-herding as his life occupation. Mr. Hormaeche was born in Spain twenty-three years ago and he has been in America only four years, which time he has spent as above mentioned. Speaking English but very superficially, he sought the company of his countrymen, who upon hearing him sing, advised him to interview Signor Wanrell with the idea of obtaining that distinguished vocal teacher's opinion on his vocal possibilities. Mr. Hormaeche, instead of becoming conceited over the high

praises that he was favored with by his friends, thought they were having fun at his expense and stubbornly refused to sing any more. But his friends did not give up the fight as easy as that. They took him by force to Mr. Wanrell, who upon hearing the young man sing, was greatly impressed with the beauty of his voice and succeeded in convincing the young singer that an adequate course of music was indeed worth while.

The financial question now presented itself, and man and friend, Mr. Hormaeche, Mr. Fonty and Mr. Wanrell hail from the same island in Spain where Father Serra was born, and that country is the home of warm hearted and generous people. After six months of industrious study, Mr. Hormaeche has been taught how to use his voice properly and he has acquired a repertoire that includes the complete tenor scores of Lucia and Faust and a large number of arias from famous grand operas. He is now on the way to a brilliant career and at several

appearances at his teacher's studio he made an excellent impression by reason of his wonderful voice and his unquestionable artistic temperament.

Another exceedingly talented and unusually successful young vocalist who is studying with Mr. Wanrell is Wesley Gebhardt, the possessor of a remarkably smooth and resonant voice. Mr. Gebhardt studied nearly two years with Mr. Wanrell and has now acquired a repertoire of operas including the baritone scores of Lucia, Trovatore, Rigoletto, Faust and Aida and in addition many other operatic arias and songs.

One of the recent acquisitions of the Wanrell Italian School of Singing is Emilie Miley McCormack, formerly a faculty member of the Institute of Musical Art of New York of which Frank Damrosch is the Director. Mrs. McCormack is a very brilliant pianist and an exceedingly artistic accompanist, and she will teach piano-forte at the Wanrell School. She is an experienced pedagogue and soloist and her efficiency has been amply demonstrated in her former occupations in New York.

Mr. Wanrell has taken part in three public concerts during the season which included concerts at Knights of Columbus Hall, Native Sons' Hall and in conjunction with Mrs. Bradley and Mr. Gebhardt at



PROF. J. S. WANRELL, JOSE HORMAECHÉ, TENOR AND WESLEY GEBHARDT, BARITONE
Two of that Successful Vocal Teacher's Most Talented Students Who Possess Unusually Beautiful Voices Specially Suited to a Grand Operatic Career

here is where Bonita Fonty, manager of the Mammoth Mines of Shasta County, a friend and countryman of Hormaeche came to the rescue. He offered to pay for the young singer's musical education as well as his living expenses from the major portion of his salary. Mr. Fonty with the spirit of the real philanthropist offered to defray these expenses for a year and a half provided Mr. Wanrell thought the effort worth the trouble. Mr. Fonty stated that he was a laboring man, but that he was glad to expend four-fifths of his salary to assist a worthy country-

man and friend. Mr. Hormaeche, Mr. Fonty and Mr. Wanrell hail from the same island in Spain where Father Serra was born, and that country is the home of warm hearted and generous people. After six months of industrious study, Mr. Hormaeche has been taught how to use his voice properly and he has acquired a repertoire that includes the complete tenor scores of Lucia and Faust and a large number of arias from famous grand operas. He is now on the way to a brilliant career and at several

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For Further Information Address

The Wanrell Italian School of Singing

2423 Fillmore St., near Jackson

Phone West 5092

DOUILLET CONSERVATORY OF MUSIC.

The Douillet Conservatory of Music, which was established by Mr and Mrs. Pierre Douillet last August, gives evidence by its great activity and amount of students already registered to become one of the foremost institutions on the Pacific Coast.

The Douillet Conservatory of Music is organized upon the models of the foremost European and American schools of music. It aims to offer such music courses as to prepare students to enter upon professional ca-



MRS. CLAIRE BAILEY DARRIMON
Piano

reers as teachers, public performers or singers, or to become composers; also to amply provide and stimulate the love for the beautiful in music in the minds of those who study music for recreation, or the social needs of home life. This institution does not limit itself to one particular method of teaching, but cultivates the best of all methods of the great masters of the past and present, and eagerly watches progress.

Dean and Mrs. Douillet are too well known in musical circles of the Pacific Coast to have a special in-



GRACE L. LOVEJOY
Voice Culture

roduction. It will be sufficient to mention that their work on the concert stage and in the teaching room has met with the greatest of success. After a six years' engagement as professor of the piano-forte at the New York College of Music, then under the leadership of the greatest American conductor, Theodore Thomas, and with such colleagues as Raphael Joseffy and Edmund Neupert, Pierre Douillet accepted the position as Dean of the Conservatory of Music at the



MRS. W. H. HERMITAGE
Sight Reading and Public School Music

College of the Pacific (formerly University of the Pacific) and Mrs. Douillet as teacher of voice culture, where hundreds of students enjoyed the privilege of their instruction, and many of their students at present pursuing the careers of teachers, concert performers, singers with success. Two years ago they opened a studio in San Francisco, which has met with such success, that it has led them to establish a conservatory of music in the full understanding of the word.

The home of the Douillet Conservatory of Music, situated at 1721 Jackson Street, between Van Ness Avenue and Franklin Street, in the superb residence district of the city, is a handsome, large building, equipped with the best modern conveniences and is accessible to all car lines. It contains, in addition to its large parlors suitable for recitals, practicing rooms and studios, accommodations for young lady boarding students. To accommodate numerous students in San Jose, who are desiring to pursue the conservatory courses, a studio has been opened in the Alliance Building, corner Third and Santa Clara streets.

The faculty of the Douillet Conservatory of Music has been carefully chosen and is unusually strong. It consists of such teachers and artists, that any conservatory of music in the United States would be proud of. Educated in this country and Europe, all the teachers excel in their particular branches as performers or composers, and their reputations as pedagogues are already well established. The members of the faculty are: Thomas V. Cator, piano; Mrs. Claire Bailey Darrimon, piano; Mrs. Grace L. Faulkner, voice culture; Mrs. W. H. Hermitage, sight reading and public school music; Nat J. Landsberger, violin; William J. McCoy, harmony, composition and history of music. Of course, Mr. and Mrs. Douillet, piano and voice culture, respectively.

The opening concert, which was given September 26th by the artist students of the conservatory, represented a program of the very highest phase of the art, and every participant revealed careful training and conscientious study. The following was the program: Loreley (Liszt), Miss Hulda Rienecker; (a) Nocturne, F sharp (Chopin), (b) Rondo, E flat (Weber), Miss Agnes Christiansen; (a) Fantasia Impromptu (Chopin),



DOUILLET CONSERVATORY OF MUSIC
1721 Jackson Street, San Francisco

(b) Valse Brillante, A flat (Chopin), Mr. Wilhelm Laub; "Verdi Prati" (Handel), Miss Clarita Welsh; Violin Duo, "Tales of the Sirens" (Neumann), Miss Blanche Roulleau, Prof. N. J. Landsberger; Invitation (Owens), Miss Hulda Rienecker; (a) Nocturne (Grieg), (b) Rhapsodie Hongroise No. 8 (Liszt), Miss Ruth Thompson; Scene and Air from Faust (Gounod), Miss Eunice Gilman.

The Douillet Music Club.

In response to a demand from teachers, students, and music-lovers in general, a Music Club was organized under the direction of Pierre Douillet, the eminent pianist and teacher, and voted by the large number present to be known as "The Douillet Music Club." The aim of this organization is that lovers of music may affiliate to create and promote a deeper and more universal interest in music; to unite socially in a common enjoyment of musical art; to aid by study, research and discussion in acquiring a truer knowledge and appreciation, and to foster opportunity for expression to vocal and instrumental talent. At this meeting the following officers were elected: Mrs. Geo. Faulkner, President; Geo. Jennings, Vice President; Miss Hulda Rienecker, Secretary; Geo. Faulkner, Treasurer.

All meetings take place the first Sunday afternoon of every month in the parlors of the Douillet Conservatory, 1721 Jackson Street. The club presented its first program Sunday, October 5th, to a large crowd of appreciative members. Chopin and his works was chosen for the subject. Geo. Jennings read a most interesting and intelligent paper on the life and works of Chopin and Dean Douillet played the following program with his exquisite style and singing touch making beautiful tonal

effects: Nocturne, F sharp; Etude, G sharp minor (thirds); Mazurka, C sharp minor, Op. 30, No. 4; Valz A flat; Balade, G minor; (Chopin), Miss Marion H.

The November meeting was devoted to Verdi in honor of his hundredth anniversary with the following program: Caro Nome, from "Rigoletto," Miss Eunice Gilman; Lecture on "Life and Works of Verdi," Miss M. Huskey; Air from "La Forza del Destino," Miss Katharine Zacher; Quartette from "Rigoletto" (paraphrased Liszt), Mrs. F. M. Smith; Duet from "Aida," Miss Hulda Rienecker and Nellie Stone.



W. J. MCCOY
Harmony and Composition

The December meeting presented the following program: Etude, A flat (Chopin), Miss Marion H. gram; Air from "Mignon" (Ambrose Thomas), M. Loraine Pfarrer; Lecture on the opera "Mignon," Miss Gayde Schultz; Polacca from "Mignon," M. Eunice Gilman; Duo from "Madam Butterfly" (Puccini), Misses Hulda Rienecker and Katherine Zach; Rondo Capriccioso (Mendelssohn), Mrs. Claire Bailey Darrimon.



NAT J. LANDSBERGER
Violin

THE VINCENT STUDIOS.

The Vincent Studios, Mme. M. E. Vincent, dramatic soprano, and Frederick Vincent, baritone, afford comprehensive, thorough training for serious students of voice who are desirous of preparing operatic and concert careers. They are prepared to teach all phases of musical culture, from the tone production to the interpretation of song-recital programs. Opportunity is given for public appearance and



THOS. V. CATOR
Piano

semble work. Many of the professional singers of Bay Cities are taking advantage of these studios, many years of singing and teaching have elevated M. Vincent to the front rank of our American teachers. San Francisco is to be congratulated on having an artist in its music circles. Frederick Vincent has for past six months held the position as Music Critic Musical America, but the pressing demands from students have induced this artist to devote his time to studio and concert work.

Bachaus, a Piano Master

CLARENCE LUCAS, in the New York Musical Courier, Nov. 26, 1913

Wilhelm Bachaus is one of the most satisfying artists of his day and generation. He is a pianist pure and simple, in the best sense of the word, which is high praise; for to be a pianist of the Wilhelm Bachaus type is to be, in the language of Hamlet, "one man picked out of ten thousand." He is not an ambitious composer who forsakes his high rank as a triton among pianists to be a minnow in composition, and who limbers up his pen-stiffened fingers whenever he is compelled to play in public.

Nor is he a concert weary artist, past his prime, who goes about the land gathering in all the money his past reputation brings him, but whose work is uneven, capricious, and subject to the condition of his nerves and general health.

Wilhelm Bachaus is at present in the most perfect condition possible to a public performer. He is still young, but not so young that he is immature. He is a man, but not yet old enough to have lost the youthful zest of playing in public. He has a magnificent technic which allows him to perform any composition in any manner and at any speed. He also has good judgment to control his technical facility and make it subservient to the exigencies of the composition, not allowing his fingers to run away with the music.

He has an excellent ear for tone quality, an ear which prevents him from forcing the piano beyond its capacity to produce beautiful sound. And, lastly, he has ample muscular reserve power which makes him appear to be absolutely at ease in the most exacting passages.

His recital at Aeolian Hall, New York, on Wednesday afternoon, November 19, was delightful from first to last. In the genial, square cut, healthy overture of Bach, transcribed for piano solo by Saint-Saens, Bachaus was frank and manly, playing with a full round tone and vigorous rhythm.

In Beethoven's impassioned and moody sonata his style was chaste, though infused with warmth and sympathy. What he accomplished in this sonata can be appreciated only by those who are familiar with the cryptic work and who know how meaningless so many of the passages are when played without the thousand and one details of accent, phrasing and elasticity of tempo which distinguish Wilhelm Bachaus in the classics.

Schubert's "Wanderer" fantasia belongs to the greater part to the same school of piano technic as the Beethoven sonata. But when Schubert, every now and then, added a romantic touch and a lyrical melody altogether different from the more remote and sacerdotal themes of Beethoven. Wilhelm Bachaus changed instinctively to a coquettish and insinuating manner of interpretation which was almost feminine in its persuasive charm.

His playing of Chopin was extraordinarily fine, especially as he is, presumably, a Teuton in whose veins there is no drop of Slavonic blood and whose heart is not oppressed with that vaunted Polish "zal." The waltz and the etudes were surely as splendid examples of true Chopin playing as it is possible to have. In the Liszt rhapsody, caprice and

waywardness ran riot, and the audience burst into uncontrolled applause some measures before the end. The recital was one of the most enjoyable treats of the musical season, and Wilhelm Bachaus dwells on a still higher plane in the estimation of the Musical Courier than ever before, if that is possible.

More than a word of praise is due to the Baldwin piano which served the artist so admirably on this occasion. It sounded like the well placed voice of a singer who gets a free and open tone devoid of that hollow and cavernous sound which mars so many voices and pianos. This Baldwin piano seemed to combine the rapidity of speech and consequent clearness of passage work of the European piano, with the massive sonority which distinguishes the best American pianos.

At the same time it is certain that Wilhelm Bachaus could prove himself a superb artist on half a dozen of the leading pianos of the United States.



WILHELM BACHAUS

The Greatest Pianistic Genius Recently Introduced to the Musical World

The complete program of this unusually enjoyable recital follows:

Overture from twenty-ninth cantata	Bach-Saint-Saens
Sonata, op. 111, in C minor	Beethoven
Fantasia, op. 15, in C major ("Wanderer")	Schubert
Waltz, op. 34, in A flat	Chopin
Three mazurkas, op. 59, in A minor, F sharp minor	Chopin
Nocturne, op. 55, No. 2, in E flat	Chopin
Polonaise, in A major	Chopin
Scherzo, in C sharp minor	Chopin
Twelfth Hungarian Rhapsody	Liszt

The Musical Situation in Interior California and the Southwest

By L. E. BEHYMER

You have asked me to write you something concerning this season's musical situation, and the past year and its efforts throughout the State of California and the Southwest.

I believe the year of 1913 will go down in the musical history of the Pacific Coast as the period of transition, and at the same time as the hardest musical year that teachers, artists, managers, and the public have ever known. There are many reasons why these changes should come about and why 1913 has been so full of disappointments.

We would probably consider those reasons under the following heads:

Over production.

Many of the theatres and halls throughout the Southwest being turned over to moving pictures and cheap vaudeville.

An increase of local musical societies.

A general cheapening of admission fees to concerts.

A change for the better with local clubs increasing their artists from cheaper values to higher values, and over-estimating their drawing power.

A decrease in the personal work of club members.

The first subject, over production, can only be blamed upon the Eastern or European manager. It seems as though such managers believe that the Golden West has nothing but a shower of twenty dollar gold pieces awaiting every known or unknown artist that they may send westward. Take for example the coming of Harold Bauer to the Pacific Coast, the middle of November, and the leaving of the Pacific Coast by Hofmann the first of February, a period of eighty-one days; and during that time Harold Bauer, Madame Teresa Carreno, Mrs. Fannie Bloomfield Zeisler, Wilhelm Bachaus, Josef Hofmann, Ignace Paderewski, have travelled the entire length of the Pacific Coast and between them have played about eighty-six concerts—an average of one a day, and in one instance in Los Angeles, within ten

Salt Lake, two in Denver, two in San Diego and one in Riverside. Also in these larger Western centers you will find from one to five German Singing Societies, in and about San Francisco you have the Pacific Musical Society, the Berkeley Musical Association, the Palo Alto Penpulsar Association, the Loring Club, the San Francisco Choral Society, the Minetti Orchestra, the Zech Orchestra and numerous similar organizations; in Los Angeles the Woman's Lyric Club, a splendid organization of women's voices under Mr. Poulin; the Ellis Club, now in its twenty-eighth year of continuous series, the Orpheus Club, a male organization of eighty voices of



KARL GRIENER
Cello Virtuoso

the younger business men, the Woman's Symphony Orchestra of sixty pieces under the direction of Henry Schoenefeld, all depending upon local patronage, and many invitation concerts of similar organizations scattered throughout the West which, commendable though they may be, and educational, very often occur on the same evening when some visiting musician with a paid concert is announced, or following so closely one after the other that the music lovers become giddy with the rapid change from one favorite to the other.

The fourth reason, a general cheapening of admission fees to concerts, does not apply to the better grade concerts, but the caterpillar has struck the music world as well as the moving pictures and the vaudeville, and because some unknown artist, but heralded as greater than Paderewski or the equal of Farrar, or a second Kreisler or Paganini, is announced on the advertising sheet at a cheap fee, those who have not learned to discriminate patronize the cheap concert for the bargain counter rate, only to find that they have been misled but with their purses depleted are unable to patronize the worthy instrumentalist or vocalist who comes later on and in a dignified way endeavors to secure their patronage.

The next item, a change for the better with local clubs, the increasing of the artistic value and consequently the commercial value of the artists they purchase for the series, and an over-estimation in their drawing powers without adequate presentation to the club members, have proven one of the greatest difficulties this year. This applies more to the clubs working in cities of five and ten thousand inhabitants up to the thirty thousand mark, a transition from the lyceum with its very excellent soloists and quartets of \$100 to \$150 value, to the coming of the better grade artist costing from \$300 to \$500, and consequently needing more energetic canvases, an increase in price of season tickets and single admissions, and an idea from the clubs that such artists, being so much better known than the smaller folk, they will naturally draw an income themselves, only to wake up at the end of the year and find there is



WARREN D. ALLEN
Pianist, Organist and Dean of Conservatory College at the Pacific, San Jose

a deficit financially, even though the artistic success has been far and above what they originally expected.

There should be some method by which the artists themselves or the Eastern or European manager could allow a certain amount of money for the advertising of such artists throughout the club in the West, where they are very often known to the membership and to their fellow townspeople than true art. There should be some way by which the music stores would be allowed by the manufacturers of the instruments to be used by these visitors to pay a little toward the local advertising of the coming of such an artist; the same

thing applying to the Victrola and the various record manufacturing establishments, and the sheet music representatives in the cities or towns so visited.

The last item, a decrease in the personal work of club members, is something that has become of vital importance. In many of the cities I have been approached by new comers from the middle West, who have been members of local organizations, successful ones, in St. Louis, St. Paul, Topeka, Galesburg, or Memphis, and who reproachfully, "Why is it the local club does not hit out and welcome new comers to their ranks? We v gladly subscribe our names and the price of two season tickets," while others who have lived years in the same neighborhood regretfully wonder why their superior musical sister does not think sufficient of their musical mentality to invite them to join the association, which on the part of the member is not meticulousness, but simply thoughtlessness, or the belief of some other equally thoughtless sister will invite a newcomer or the old neighbor to become one of the club. A systematic canvass by active committees in the ward of such towns would double and treble the local club, and allow it much more income to secure high grade artists and more of them, because the club in the West is really the one thing that has more to do with making the West musical than any other factor.

The smaller towns of California are outgrowing the lyceum and the local choir idea; they are demanding Kreislers, Gadschis, Schumann-Heinks, Elmans, Florens, DeTrevilles, McCormacks, Bachaus, Kathleen Pells, Jomellis, Bauers, and Hofmanns. They know they cannot obtain attractions with exorbitant financial demands like grand opera seasons or symphony orchestras, but they are planning better material and their worth while musicality. This year there has been a breaking away from the small musical material and a taking of bigger things than ever before, but in every instance the clubs have over-estimated either the drawing power of the artists, or they have done it work, with the result that it has been a harder year for those clubs to weather the opposition and slight patronage than on any previous season.

Take such clubs as the Berkeley Musical Association, the Saturday Club of Sacramento, the Fresno Music Club, Music Study Club of Santa Barbara, Spinet Club of Redlands, Music Hall Association of Pasadena, the Amphion Club of San Diego, and many others who we



SANTIAGO ARRILLAGA
Piano Pedagogue, Lecturer and Director Arrillaga Musical College

days Bachaus, Hofmann and Paderewski are presented, which means financial suicide to not only the local manager but piano music indigestion to the patrons, and a criticism from the Eastern managers that the Pacific Coast is "no good." And still every local manager is protesting against such overcrowding.

The same thing applies to the vocalists and other instrumentalists, and if this season is a failure for pianists the answer is found in the above.

The increased demand for moving pictures, feature films and vaudeville in most of the Western cities has caused many of the theatres and halls that have been open to the concert management and to local clubs at reasonable rentals to either give over such theatres and halls to the more remunerative picture and vaudeville field, or to increase their rentals to such a figure that it became prohibitive to the local manager or club to conduct musical events. In many instances the largest and best theatres have given to the Orpheum, or similar vaudeville wheels, four afternoons and nights out of their week, leaving the three remaining nights open for the combination travelling of rations, local rants and concerts, which a neighboring city would devote the three nights of the week to a small vaudeville enterprise, making the available nights for musical attractions so few and far between, with lengthy jumps or doorknob back, that the instrumentalist or vocalist refused to be railroaded that way, and consequently many dates were lost.

For the third item, an increase of local musical societies applies to a very commendable musical field. The local singing club, symphony orchestra or popular concert organizations, where a series of events occurs where from four to ten a year, given at season tickets and canvassed thoroughly throughout the community and social field, would allow such splendid organizations as the San Francisco Symphony Orchestra, Los Angeles Symphony Association, the Popular Music Associations of both these cities, a Symphony Orchestra in Portland and one in Seattle, another in

mention, each and all have increased their membership have taken better artists and more of them, but he kept their dues the same. It has meant harder work more reading and study, more house to house canvass but all unite in saying that though the year has been harder, they are still moving a step forward, and over production on the part of artists has meant over-crowding on their roster but they have still managed to make fairly well the extra demands on purse and time.

The Symphony situation on the Coast is more healthy and better than ever before. The churches are demanding a higher grade of choir work, and the soloists a quartet singers are better paid than before; many n pipe organs have been placed in new church edifices, many directors are finding their way into excellent placements. A movement for the betterment of music, the larger hotels like the Washington Annex, in Seattle, the Multnomah in Portland, the Hotel Oakland, the Francis, the Palace, and the Fairmount in San Francisco, the Huntington and the Maryland in Pasadena, the El Comado at San Diego, and the Potter in Santa Barbara, with many similar well known hostilities west of the Rockies, has resulted in splendid hotel orchestras, soloists, classical music, sprinkled with a little popular compositions, but all far superior to the music of several seasons ago, which means that the traveling public is becoming educated in a more desirable manner.

The schools are becoming known for their glacial choir, their orchestras, both in the Manual Arts, the various high schools and colleges, and the competition is keen among the young folks, and home orchestras are becoming very popular, all of which is commendable. The municipal band, orchestra or choral society has not arrived, generally as yet. San Francisco supports a municipal band, but many of the cities are helping various local organizations in a small way, added which are the private subscriptions that are making possible good music for the many.

GREENBAUM'S ATTRACTIONS

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Bachaus

A Wonderful Pianist

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During Week of Jan. 11

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Paderewski

In San Francisco, Sunday, January 18

In Oakland, Tuesday Aft. January 20

STEINWAY

Pavlowaand Imperial Russian Ballet and Symphony Orchestra
Valencia Theater

One Week Commencing Monday Evening, January 19

Clara Butt and Kennerly Rumford

Commencing Sunday Afternoon, January 25

Baldwin Piano Used

Josef Hoffman

in February

John McCormack

in February

Jean Gerardy

in March

RUTH WATERMAN ANDERSON.

Ruth Waterman Anderson is one of the most popular, as well as artistic, contraltos on the Coast. Her superb voice and genial personality have won for her a place in the concert and oratorio field second to none. She is a native of California and has received her musical education in the State of her birth. Her voice is one of those rare things, namely, a genuine contralto, possessing the warmth and vibrancy which is so much sought for in this voice, while her singing evinces her musicianship. She is in demand throughout the West, and her capacity and experience covers the best in song literature, whether oratorio, concert or operatic. She is at present soloist of Temple Emann-El, San Francisco, and the First Presbyterian Church, Oakland. She also devotes a portion of her time to teaching the art of singing.

SONGS BY

Mira Straus Jacobs

The Heart In Absence
The Well at Life The Voyage
The Voice of Love Consider

All's Well, 'Tis Spring

Be Still and Know That I Am God

Be Strong and of Good Courage

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Coming! Fritz Kreisler

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Reviews of New Books and Music

By ELIZABETH WESTGATE

CHOPIN THE COMPOSER. Edgar Stillman Kelly, G. S. Putnam, New York.

Of the musical erudition of Mr. Edgar Stillman Kelly California has for many years been proud. Mr. Kelly is, I think, a Californian, at any rate, his home was in San Francisco for a number of years, and he made a deep impression on our musical life, and had a considerable part in the making of our musical history.

In the work under consideration, the author has wrought along quite new lines so far as Chopin is concerned. So far as I know, no one has written with especial reference to the architecture of the music of the great composer. There have been many brilliant tomes

MEMOIRS OF AN AMERICAN PRIMA DONNA.— Clara Louise Kellogg. G. P. Putnam's Sons' New York. \$3.50.

A volume of nearly four hundred pages is scarcely large enough to record this most interesting history of a successful life. Miss Kellogg, now for many years Mrs. Carl Strakosch, has given to a large public an intimate, and yet sufficiently reticent, account of opera conditions from the time she sang her first engagement, to her retirement, while she was still mistress of voice and art. She inherited musical talent from both branches of her family, and proved herself to have "absolute pitch" at the age of five years, and to be able at that age to play melodies with their correct harmonies upon

This autobiography, by one of the gentlest, kindest and wittiest comedians and singers who ever walked—and danced, and otherwise disported himself on the stage, will be read with keen delight by the great number of persons whose early and later years were made happy by the visits of "The Bostonians" in their various operas, and particularly in the never-to-be-forgotten "Robin Hood." Mr. Barnabee, to quote his own merry words, makes in this volume "an attempt to account for his life, with some excuses for his professional career."

He was one of a family of seven children, and was born eighty years ago in quaint Portsmouth, New Hampshire. Of a surety, that life, commenced so long ago, has been crowded with vicissitudes. "Life with me is made up chiefly of digressions," he declares, apropos of a change of theme in the midst of his story. Though never possessed of perfect health, and subject, as he certifies, to "headaches of all the fifty-seven varieties," he yet accomplished more successful public appearances than any other actor or singer whose careers have been written down in books.

The recital is enlivened at every point by the most engaging anecdotes, introduced, characteristically, when-



ROS COE WARREN LUCY
Pianist, Organist and Teacher

filled with interpretive wisdom; with histories of Chopin's life and his loves, with rhapsodies and with "appreciations." Mr. Kelly, for his part, discovers the structure of the Polish composer's work, and its formal elements, and the contention that he regarded structural laws to a much greater degree than most of his interpreters admit, is here fully proven. A door hitherto only ajar has been opened wide.

We are asked to concern ourselves with the national element in Chopin's compositions—for the great Pole ennobled the native products by means of which he



MISS ELIZABETH SIMPSON
Pianist, Lecturer and Teacher

the old-fashioned piano in her home. Her musical education was early guided by wise teachers, and one does not gather that she had any of the financial struggles out of which many great singers have arisen triumphant. Her mother was her constant companion in all her travels, and was of course able to save her young daughter many embarrassments.

Miss Kellogg sang successfully in every opera she essayed in public. She was a quick "study," very intelligent, and possessed abounding vitality.

The pages are brimming with entertaining and characteristic stories of many of the famous personages of



MISS PHYLLIDA ASHLEY
Pianist

ever they occur to the recollection of the author. The casualness of their entrance into the narrative, as well as their naive behavior after arriving, may be said to be an integral part of their charm.

Of Mr. Barnabee's courage under misfortunes of many sorts, and especially in the face of heart-breaking financial losses, the world, which loves the genial man, is well aware. He has never, his associates insist, confessed to being conquered, or even baffled, by adversity. It is this staunch, unquenchable spirit—partly, no doubt a New England inheritance—which so signally endeared him to his co-workers and friends. This, of course, is not hinted at in the story which Mr. Barnabee here gives to the world; but it explains much of the constant



MRS. FRANCES THOROUGHMAN
Vocal Soloist and Teacher

alone seems to have been master. This is pointed out in convincing fashion in the book. The formal devices which Chopin employed, and which have engaged the attention of many deep students, are here made clear. The embellishments, which he used sometimes for the decoration of his melodies and sometimes as an organic part of the structure of his fabric, are illuminatingly set forth in one of the most interesting chapters of this scholarly treatise.

No brief review can do more than hint at the value of Mr. Kelly's book. I should like to consider it in further detail at some future time.

Each of the material has been remodeled from lectures delivered during several seasons at Albany (state university extension), and from others given at Columbia and Yale Universities.



N. PERSONNE
Vocal Teacher

Miss Kellogg's generation. Sharp as is her comment at times, it is always tempered with a kindly spirit, although some sly thrusts at one or two of her contemporaries, who seem to her not to have "played fair," must be admitted.

The book takes hold on the imagination to a quite remarkable measure, for it invites the reader behind the scenes, not only of the opera house—at any time a fascinating experience—but of a famous singer's development in voice, in heart, and in all attainment. The book is splendidly furnished with rare photographs of Miss Kellogg in her many roles, and of eminent personages who came into her life in various ways.

MY WANDERINGS. Henry Clay Barnabee. Chapple Publishing Company, Limited, Boston.



SIGNOR NAVARRO
Tenor

friendliness at which he seems to marvel, and for which he is so grateful. I am sure it has had large part in preserving to him his boyish spirit and his unflinching cheerfulness. If one wished to moralize in this connection, which one, of course, would never dare to do, might be said that influences do thus react upon each other, in this best of all possible worlds.

The volume is a handsome one of more than four hundred and fifty pages, fully illustrated with photographs each page having its share in revealing the kindly man who wrote it, in this, his eightieth year, 1913.

WAGNER'S PARSIFAL. 75 cents; **WAGNER'S TRISTAN AND ISOLDE.** 75 cents.—As retold by Olive Buckel, Thomas Y. Crowell and Company, New York.

These handsome little volumes will be chosen as gifts to musical friends by many persons in search of a "suitable," for they are eminently valuable additions to the library. Dr. Buckel has done Wagner's stories in strong and graceful English verse; such vivid poetry it, indeed, that in reading it one experiences again the

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HERR RUDOLF BERGER—Leading Heroic Tenor of the Berlin Royal Opera. Debut Metropolitan Opera House, New York City, February 11, 1914 (as Otello—in Italian).

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THEODORE HARRISON—For three seasons principal baritone of Siegfried Ochs' Bach Festivals, Berlin, and Wm. Mengelberg's Festival, Amsterdam. Already retained by the New York Oratorio Society to create the baritone part in the new work by Fritz Delius to be given in the Spring, 1915.

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REVIEWS OF BOOKS

(Continued from Page 18.)

conscious standard while learning and seeing the music drama performed. And more, for the imagination has full play, unhampered by any outer visible and audible element. For Hackett has had very unusual opportunities for breathing, so to speak, the atmosphere of Bayreuth under conditions enjoyed perhaps by no other writer. These two volumes are the latest of a series so far numbering nine. They are bound in red and gold, printed on beautiful paper of a deep cream tint, with red-letter initials and titles, in all fine examples of book-making at a price extremely moderate.

IN MUSIC LAND.—George P. Upton. Browne, Howell and Company, Chicago.

In the pleasant course of fifteen "fireside stories" this veteran writer of musical books has prepared information about music for the delectation of children.

For example, the first "evening" is devoted to Johann Sebastian Bach. His boyhood, his family, his early studies, certain anecdotes requiring, be it stated, less than the usual salubrious accompaniment for belief—and his rise to greatness, are entertainingly treated, in a way to enchain the attention of young people and to cause them to anticipate with eagerness the next "story." Naturally, the Mozart chapter is especially enthralling; and it can be confidently asserted that no young musician will be able to resist the delights of the Liszt story.

A schedule of the emotional character of the different instruments employed in an orchestra which has been prepared by Mr. Louis Elson, the well-known authority, is a valuable addition to Mr. Upton's book, in particular to children who hear orchestral music whenever opportunity offers. As a gift to students, and to teachers, who might pick up any hint of use in their constant desire to develop their pupils in every way, this book will be welcome. It is educational, while lacking pedantry. The dictionary of terms would better have been omitted, however, as errors and mistranslations occur. These will probably be corrected in a second edition.



MRS. RICHARD RILEY
Soprano and Vocal Teacher

HOW THE PIANO CAME TO BE.—Ellye Howell Glover. Browne, Howell Company, Chicago, 50 cents. This important treatise on the origin and history of the piano contains real information, and numerous illustrations, some of which have not been given elsewhere, and which are of value to the student in many ways. From the history of the lute, the evolution of our beloved instrument is studied. The book is written in a simple, story-like and the illustrations are nearly as valuable as the text. It is one of the youthful memory of the infant who first learned to play. This, as well as Mr. Upton's more comprehensive work, is eminently a desirable gift.

TWENTY MODERN PIECES FOR THE ORGAN.—F. Fischer and Bros., New York, \$2.00.

A collection of superbly selected modern pieces, by Saint-Saëns, César Franck, Debussy, Liszt, Grieg, Ravel, Puccini, Poulenc, Boulay, Catherine, and others, is given by Handel Thorley, who at one time was organist of one or two churches here, while now he is a teacher of music, which he, happily, enjoys.

The more advanced in this collection are of an unusual value in every case, which can be said of all of the collections. They are, of course, in the French school. Saint-Saëns is represented by no less than four compositions and César Franck by two. The number, Mr. Thorley's Canon, while perhaps a little too exigent of the pieces, is by no means the least interesting or worthy. Every number will be welcome to the student of the experienced organist.

POSITIONS FOR THE ORGAN BY MODERN MASTERS.—F. Fischer and Brothers, New York, \$1.00. A series of pieces, including several fine ones for the

combination of the organ with other instruments, are comprised in this noteworthy collection, which is edited by Herr Johannes Heideck, and has the approval of His Holiness, Pope Pius X. While many of the pieces are in strictly classic form—Prelude and Fugue, Canon and the like—and some of these, believe me, quite inspired—there are many also of less formal character and of more emotional content. From the first piece to the last they will be a source of pleasure to organists, who are constantly alert to discover dignified and beautiful works for church and recital. A splendid, though discreet toccata by Mr. William Middelschulte of Chicago is given honored place. An Offertoire by Mr. Frank Ward, organist of Columbia University and of Trinity Church, New York; an Aria by Mr. Gaston Fetter of New York; a Meditation by Signor Giuseppe Ferrata, a Pennsylvania composer now coming into unusual prominence, and a Cortege by Mr. Russell King Miller of Philadelphia are included in this cosmopolitan collection. Organists will do well to examine the book.

TWENTY-FOUR STUDIES FOR THE VIOLIN.—Johann Stunicko. J. Fischer and Brothers, New York.

These unusually useful studies are the latest opus of the famous Hungarian pedagogue and composer, who has no less than fifty other works to his credit. They furnish a well-considered addition to the library of American violin instructors. European teachers have already given them hearty approval. Foreign critics, also, have become enthusiastic in their praise. They are, with one exception, purely technical studies; the exception proving to be an attractive melody for the G string with accompaniment of piano.

IN QUEST OF TRUTH.—C. H. McCurrie. Alameda Music Company.

A captivating cantata for children and young people a little older than those we call children. It abounds



HERBERT RILEY
Cello Virtuoso and Teacher

with refined, melodious and stirring songs, and is susceptible of entirely successful performance by schools or other organizations of young folk. The poems are by Mr. Charles Kessler, and upon their musical setting Mr. McCurrie has lavished his truly remarkable melodic gift. The choruses are all sung in unison, a well-written piano accompaniment furnishing the required harmonic fullness. This arrangement lessens by quite half the labor of preparation, by obviating the difficulty of part-singing for inexperienced singers, and so reducing by almost the number of rehearsals necessary to a proper presentation.

The cantata has already been triumphantly given, and will make hosts of friends in quarters where simple but unobtrusive music and unaffected, expressive verse are appreciated. There is an effective overture of real purpose and of sufficient length; and the story, without osmorial, I believe there are parts written for a small orchestra (if more than the piano accompaniment should be desired), and that these may be rented from the publisher.

INTERMEDIATE AND ADVANCED TECHNIQUE FOR PIANOFORTE.—F. Addison Porter. Arthur P. Schmidt, Boston, \$1.00.

There are several original and many useful exercises included in this new publication, and no time is lost in vain repetitions. Publishing it, as a boy of my acquaintance expressed himself with regard to a book of old-school exercises with which students of our mothers' day were punished: "They didn't give a fellow credit for any

sense, did they? They told you everything twenty times over. Gee! Must have been deadly!"

And deadly indeed it must have been.

Now, Mr. Porter presupposes human intelligence, on the part of his students, and, having stated a matter, with perfect clearness, he passes on to the next thing in hand. There is more real help—it is deliberately hereby declared—for a student, in these twenty pages, than in some exhaustive and exhausting weighty tomes in vogue even in this present day—tome that we all know of, and, knowing, shun.

VENICE.—Florence Newell Barbour. Arthur P. Schmidt, Boston, \$1.25.

In these five agreeable, graceful and easy pieces for the piano the composer has presented a suite which is likely to become very popular with players, towards the end of the second year of their study. They are a set of sketches with a somewhat pronounced Italian flavor, a title demands, and very tasteful, melodious and comfortable to the hand. Most players, young and older, enjoy a series of connected interest. "Venice" is just off the press.

CHILD-LAND IN SONG AND RHYTHM.—Florence Newell Barbour. Arthur P. Schmidt, Boston, \$1.00.

A set of tiny descriptive songs for mothers and children, and for kindergartens. The ordinary happening of every-day life at home and in the street are made musical and poetic—taken, as it may be said, out of the commonplace and given a musical meaning. Even calling the butcher on the telephone is given a significance not wholly connected with chops. The songs are of the utmost simplicity, and make small demands on the pianist, yet they entirely miss triviality. They will help many an hour to pass pleasantly. There are few tasks more difficult, as all who have made the attempt will agree, than to write perfectly simple, yet thoroughly artistic music!

A LUTE OF JADE.—Gene Branscombe. Arthur P. Schmidt, Boston, \$1.00.

Miss Branscombe is sure to receive much commendation for her new song cycle, which maintains her reputation



MMIE. M. TROMBINI
Teacher of Singing

for a certain individuality, while this is here expressed along lines not heretofore employed by her.

The poems are freely translated from XVIIIth and XIXth Century Chinese verse by L. Cranmer-Byng, and bear witness to the culture of that wonderful nation at a time when the rest of the world was engaged in other pursuits than the making of deathless verse!

In the cycle Miss Branscombe has not too obviously employed the Chinese scale for her color. She attains her oriental atmosphere in other and cleverer ways, and further enhances her reputation for harmonic distinction. The sincerity of her utterances has heretofore appealed to singers, and will do so no less in the case of the Lute of Jade. The cycle is published for both high and low voices.

GOLD.—Stewart Edward White. Doubleday, Page and Company, Garden City, N. Y.

"Gold" is certainly not a musical treatise, nor is it a book of such interest to Californians (and many of our most successful musicians are daughters and granddaughters of the arsonsists around whom the story is written) that its review comes in here with considerable appropriateness.

It is, also, curious to note that a song had much to do with the early gold rush. "Oh, Susannah" was, so to speak, the informally official song of the "forty-niners." It was the popular, commonplace ditty of the time, and from every stage in the Eastern cities, on the street corners, in restaurants and in hotels it was sung and played and whistled with the utmost fervor. At it sound audiences cheered and went mad! Throughout the early days in California, as well, this transplanted song was a sort of open sesame to good fellowship and friendliness.



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"She is without doubt one of the greatest artists
and the possessor of one of the loveliest voices on the
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in the *St. Paul Pioneer Press*, Feb. 26, 1913.

"High praise must go to petite Christine Miller,
cycloped 'The Little Giantess.' She is splendid in
choicely of diction, strength of technique and power
of interpretation,—a finished artist."—*Cincinnati Com-
mercial Tribune*.

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EMLYN LEWIS.

As a pianist and teacher, Emlyn Lewis has attracted favorable notice, not only on account of her excellence in playing, but also on account of the results of her teaching. Prior to coming to this city, Mr. Lewis had charge of the Virgil Piano School of London, where, during a period of five years, he gave instruction to nearly 500 private pupils, among whom were many well known teachers and public players. Several of the most distinguished musicians in England



MISS VERBA AIREA
Talented Vocal Pupil of Mme. Guesta

took special courses of instruction with him in piano technique, notably Dr. Henry Hiles, Professor of Music at Manchester University; H. A. Halfour, organist at Royal Albert Hall, Prince Gordon Kingsley, assistant organist at St. Paul's Cathedral, and H. C. Perrin, organist of Canterbury Cathedral. The daughters of Dr. Hiles, Sir John Stainer and Mr. Charles Vincent were among his pupils. All of which speaks volumes for Mr. Lewis' standing in his special line, the correction of faulty technique.

Prominent players brought out by Mr. Lewis were: Miss Ida Rubinstein, Mrs. Hakket Hakket, Miss Mary Carrington, P. C. Cater and Mr. Kingsley. Miss Rubinstein, Miss Carrington and Mr. Cater, besides giving recitals in London, also toured the Provinces with great success. Mr. Kingsley has recently toured in the United States and Canada as pianist and lecturer. Mr. Lewis is an advocate of the use of the Practice Clavier, not only in elementary technical instruction and for the correction of defective technique, but also for mastering technical difficulties generally. As most of the leading pianists of the world have endorsed the instrument for the above purposes in the most emphatic language, it is surprising that it has not yet come into general use. Mr. Lewis claims that with its aid the work of mastering the art of piano playing can, in the majority of cases, be shortened by one half, the work of six years being easily accomplished in three, and that in many cases students can be made acceptable players who under ordinary methods could never become such. The accomplishments of Miss Carrington are a case in point. She received her entire instruction from Mr. Lewis and, after three years' work, gave a recital before the Teachers' Session at the Virgil Piano School that was so pronounced a success that by general request she was called upon to repeat it. The stage of advancement she



CARL E. AMBLER
Tenor

had attained may be judged by the fact that her own "Variations" was included in the program. Miss Carrington played in San Francisco, a year and a half ago, of her performance the Dramatic published the following:

"It is no exaggeration to say that Miss Mary Carrington gave the most satisfactory and impressive recital that has been heard here outside of the world-known professionals. She has been a student with Mr. Emlyn Lewis for five years and her attainments reflect the highest praise upon both master and pupil. Miss Carrington's close application and student quality have

done wonders but there exists still more than that. The most highly developed artistic ability is hers, and it betrays itself at every turn. Her tone effects and general style of playing, especially the singing tones, are far in advance of her years, and bear the finish of an artist. It is an exquisite pleasure to listen to her."

N. PERSONNE.

Among the teachers whose influence in San Francisco has been felt vigorously in the vocal field is N. Personne, whose success with pupils has been as marked as it has been beneficent. He has been bold to inaugurate a scheme whereby the musical public can find out for itself just what he is able to accomplish with his pupils by giving recitals regularly and disclosing the work of his students from the time they begin study with him. "By their fruits ye shall know them," is Mr. Personne's motto and he does not hesitate to permit the public to scrutinize at first hand his progress with his vocal pupils. Mr. Personne believes that only in this manner can the general public come to a determination regarding the claims of the teacher, and so, by placing the beginner before the public, and repeating from time to time his or her appearances, the course of the student upward in the difficult art of singing can be discerned. That he is a competent instructor of the first rank has been amply shown by his pupils, several of whom already, have been successfully launched in professional life both in Europe and America and are reflecting great credit on the natural methods of tone production which Mr. Personne imparts; particularly his skill in "releasing" the voice so that it soars upward serenely.

Mr. Personne's qualifications to teach are numerous. After extensive study in Germany (where he not only devoted himself to the vocal art, but to instrumental music and theory and history) he went to Italy where he put himself under the tutelage of Vincenzo Sabatini



MISS CLARA FRETTER
Soprano

from whom he has a letter of enthusiastic endorsement and recommendation. Among professional singers who studied with Mr. Personne are the following: Elizabeth Castor, Dolly Lachre, Raul Koslowsky and Heinrich Vogelsang in grand opera in Germany, Bothilda Holmquist, concert singer, Boston, and Charles Rondeau, comic opera, New York. Of his San Francisco pupils Miss Jennie Mai was a very successful member of the Tivoli Opera Company. A number of his San Francisco pupils are touring America or other parts of the world as vaudeville singers, among whom may be mentioned Carrie Luther Boren, Hazel Miller, Edith Mote, Viola Lawson Farrell, etc.

MISS ELIZABETH SIMPSON.

Miss Elizabeth Simpson, pianist, lecturer and teacher, is enjoying a busy and successful season. Miss Simpson's activities as a teacher are much in demand, and she has studios in San Francisco, Oakland and Berkeley, besides her work as head of the pianoforte department in the California Institute of Musical Art. Miss Simpson is also in great demand as a lecturer, and a very successful course of lecture recitals on the appreciation of music is now being given by her in San Francisco under the auspices of the Channing Auxiliary. Miss Simpson has developed a goodly number of artist pupils of rare gifts, and the frequent recitals of these talented young pianists are a distinct musical event and reflect great credit, not only on Miss Simpson's teaching ability, but also upon the community that produces such talent.

THE BERINGER CONSERVATORY OF MUSIC.

The Beringer Conservatory of Music, established since 1896, has been since its foundation a potent factor in uplifting music in this city. The school has also been well maintained and both from an artistic and financial standpoint has been highly successful. The well

known Beringer Musical Club is one of the results achieved by the Beringer Conservatory of Music, Professor and Madame Joseph Beringer, the founder of this institution, have every reason to be extremely proud of this organization, which has firmly established itself through its artistic concerts given periodically by the efficient members of the Club. The Club has appeared in Napa, Santa Rosa, Vallejo and Sonoma, and will give its twenty-ninth concert next month in this city. Any music school that is able to produce such students as those comprising the Beringer Musical



MME. JOSEPH BERINGER
Vocal Instructor Beringer Conservatory

club may well be recommended by the most scientific people. The methods of instruction used by the Beringer Conservatory of Music are most effective and have led to the affiliation with the Ursuline Convent at Santa Rosa, of which institution Professor and Madame Joseph Beringer are also the musical directors. Two former members of the Beringer Musical Club, now in Europe, Miss Viola Jurgens is filling an engagement as prima donna soprano in Bohemia, and Mrs. Patterson Wesslitz is on the eve of her debut in grand opera in Italy.

THE AMERICAN SCHOOL OF OPERA.

Directors Paul Steindorff and Will F. Rochester of American School of Opera, together with the executive faculty of that institution, are kept busy at all hours drilling the big classes that have already enrolled under their banner. For the winter season this excellent school announces special courses at special rates, wherein scholar may select what studies are specially desired and the fee is arranged accordingly. It has been found that many pupils that come to the school wish preparation along special lines, and do not care to spend the studying a number of the branches which are found in the regular curriculum of the college, and with these studies eliminated more time and attention can be devoted to the chosen work of the student. Either Rochester or Mr. Steindorff are in daily attendance at the office of the school, in the German House at 1014 and 1016 Polk streets, and are prepared to explain just what system is in their judgment best for prospective pupils. Preparations are already under way for the second performance of the students of this school, and the success of the first entertainment given is still in



PROF. JOSEPH BERINGER
Pianist-Director Beringer Conservatory

in the minds of those who had the good fortune to witness it. Indefatigable work by all concerned is the motto of this institution which has already achieved success beyond all expectations.

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GREGORY WESTERN STATES CONSERVATORIES.

Upon another page in this issue will be found a page advertisement of the "Adolph Gregory Western States Conservatories," of which the Oakland Conservatory of Music is the main and executive office, with Adolph Gregory as the head of this immense institution. That enterprise is not only an entirely original idea conceived and skillfully executed by Mr. Gregory, who is a clever business executive as he is a musician and singer, may be better understood after reading the subsequent remarks concerning the organization of the music schools. Mr. Gregory has been residing on the Pacific Coast (British Columbia, Washington and Oregon), during the last twenty-five years. He has been active in San Francisco and Oakland since 1891, more than half of that time. During these twenty-five years, while he has conducted successful music schools in the far West, he has graduated not less than a thousand able students. Of these 10,000 students are now active as efficient teachers in all parts of the western half of America, at least three hundred. It was Mr. Gregory's brilliant idea to utilize the experience and efficiency of these three hundred able teachers in various parts of the country and in some to affiliate with them in an endeavor to extend the teaching ability of the Oakland Conservatory of Music. In broaching this subject to his three hundred loyal pupils Mr. Gregory found a ready response, and all of them were eager to meet him half way in his endeavor to establish branches of the Western States Conservatories in every important city of the Intermediate States between Chicago and the Pacific Coast. The principle that appealed most to Mr. Gregory in this idea was that all these three hundred pupils taught in a mode of instruction—or method, as it is usually named. So that anyone studying with any of these teachers will practically obtain the same instruction as if she were studying with Mr. Gregory in Oakland, or a pupil who may be compelled to leave the Oakland Con-

HOWARD E. PRATT.

Howard E. Pratt, the well known tenor soloist and teacher, has had reason to feel gratified with his success since his return from New York. He has established a very fine class of students which requires most of his time at present. He has therefore decided to concentrate his activity upon teaching rather than public concert work, although he still retains one or two responsible positions, such as choir director of St. John's Presbyterian Church in Berkeley, director of the choral section of the Etude Club of Berkeley, and Director of the Sonoma County Oratorio Society of Santa Rosa where he rehearses once a week. The latter position he only accepted because it is his desire to co-operate with all those forces who endeavor to establish a lasting musical atmosphere in California, which will make it possible to create an array of choral societies by means of which annual California Music Festivals may be regularly presented.

MAXIMILIAN NAVARRO.

Among the most important work done during this year by Maximilian Navarro must be mentioned his engagement with the Western Metropolitan Opera Company which appeared at the Tivoli during the six weeks' engagement that stamped it as a decidedly artistic organization. Mr. Navarro created a very favorable impression when he appeared with Fanny Antin in Zaza where he had quite a scene in the first act. In the third act he appeared as Marco the servant and revealed a very pleasing tenor voice as well as satisfactory stage deportment. Both Leoncavallo and his secretary complimented Mr. Navarro very highly upon his efforts in this opera. In the opera Otello Mr. Navarro portrayed the character of Rodrigo which was given to him at the last moment, and he did justice to the role. Aside from his operatic work Mr. Navarro sings in some of

Music Committee of the Chaminade Ladies' Glee Club. Since locating in San Francisco Mrs. Le Roy-Chase has been constantly active as soloist as well as teacher, and in the latter capacity she has enjoyed as much success as in her concert and church work.

MRS. RICHARD REES.

The numerous concert engagements of Mrs. Richard Rees, the very efficient and greatly appreciated soprano soloist, have been frequently reported in these columns. It is now appropriate to say something about Mrs. Rees as a teacher. Eight of Mrs. Rees' pupils appeared at a studio recital on Sunday afternoon, November 30th. These eight students were: Miss Camille Brugiere, Miss Louise Stronach, Miss Beatrice Becker, Mrs. Lucile Helbling, Miss Lea Shary, Miss Helen Clancy, Miss Clara Brune and Mrs. Carrie Moyer. The program presented on this occasion was as follows:

Lullaby (Brahms), Miss Becker, Mrs. Helbling, Miss Brugiere, Miss Schary; Merrily I Roam (waltz) (Schleifer), A Japanese Love Song (Thomas), Miss Brune; When Song is Sweet (San Souci), I Hear You Calling Me (Marshall), Mrs. Moyer; Just a Wearing for You (Carrie Jacobs-Bond), Rose in the Bud (Forster), Mrs. Helbling; A Perfect Day (Carrie Jacobs-Bond), Lullaby (Gertrude Ross), Miss Schary; Voi Che Sapete (Nozze di Figaro) (Mozart), At Parting (Rogers), Miss Becker; A Little Pink Rose (Carrie Jacobs-Bond), An Irish Song (Lang), Miss Clancy; Love in a Rose (Sans Souci), Somewhere a Voice is Calling (Tate), Mattinata (Leoncavallo), Miss Stronach; Connais tu le Pays (Mignon) (A. Thomas), A Bowl of Roses (Clarke), Miss Brugiere; Barcarolle (Tales of Hoffman) (Offenbach), Miss Becker, Mrs. Helbling, Miss Brugiere, Miss Schary.

The most noteworthy facts connected with the efforts of these students were that the middle register of their voices was even and well placed, that the freedom of the upper register was noted and all disagreeable pinching was absent, that careful training had secured



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and settle in some other part of the country have an opportunity to continue their studies with a change of method in any of the principal cities where branches have been established. It required twenty-five years to establish such an organization and should not be surprised if this colossal enterprise did develop into a phase of conservatory education. It will enlist the thought and energy of other artists who have been sufficiently successful in their career to give to their original instructors. The college has laid the foundation for their subsequent success in life.

MISS STELLA HOWELL.

Miss Stella Howell is one of the most successful artists of Hugo Mansfeldt's and must be counted as one of the most active players in this vicinity. In addition to her numerous pianistic duties Miss Howell elected President of the Mansfeldt Club last May. It is ample proof of her popularity among her colleagues. The various occasions on which Miss Howell has given genuine successes during the year just past include: Three appearances with the Mansfeldt Club, a concert at the Berkeley High School, a recital for the Mercers Musical Club and at a studio recital at the home of Hugo Mansfeldt. On several occasions Miss Howell accompanied some of the successful soloists and also played in ensemble numbers as for instance with Miss Alice Dupas in two compositions for piano and voice. Miss Howell is also a pianist, and playing the accompaniments for Robert McLure at the Greek Theatre, Shattuck Avenue and at the High School, all in Berkeley. Besides being a very busy artist, Miss Howell teaches a fine class of pupils and the recital she gave with her students last May proved that she is very competent in her profession.

the prominent churches, one of his most important positions having been at Temple Emanuel.

HERMAN MARTONNE.

Herman Martonne, the able violinist and teacher, is another of the recently located artists who has established himself thoroughly in the good graces of our people. He has not only been successful as a soloist and educator, but as an orchestral director, too, he has gained gratifying recognition. In the latter capacity he has appeared before the San Francisco Musical Club with much success. During November he conducted the Bach concerto, and the Volkmann Serenade for string orchestra on December 18th and next month he will direct the Beethoven Septet.

FLORENCE LE ROY-CHASE.

Mrs. Florence Le Roy-Chase, the successful American soprano soloist, has had considerable experience in American concert work. She sang for some time in church quartet work, beginning as early as fourteen years of age. She went to Europe for study in her sixteenth year. She is a pupil of Arthur Edward Stahlschmidt, formerly of London and now of New York. She made her public debut in concert at the age of nineteen, afterwards entering an operatic career. She scored a series of brilliant successes as Concert-Band Prima Donna, beginning as soloist with Arthur Pryor's Band at Ashbury Park, N. J. Mrs. Le Roy-Chase came to San Francisco four years ago as prima donna with Conway's Band, scoring instantaneous success. Upon accepting Mr. Conway's offer, Mrs. Le Roy-Chase left the position of soloist at Grace Church, New York, one of the most coveted and best paid church positions in America. This distinguished American soprano was and is a member of many musical clubs in New York and Brooklyn, for four years being presiding officer of the

a concise and clear enunciation. These are all advantages which Mrs. Rees reveals in her own work, and that they are apparent in her pupils shows that she understands how to impart knowledge. The studio at 817 Grove Street was crowded on this occasion, and those present were particularly pleased with the fact that all students sang on pitch which was especially noticeable in the ensemble numbers. Miss Brune, a lyric soprano, revealed a brilliant voice and quite a professional assurance in execution. Mrs. Moyer's mezzo-soprano showed quite a pleasing quality. Mrs. Helbling possesses a mezzo soprano of fine volume and showed many possibilities for future development. Miss Schary has a contralto voice of unusual depth and quite a solid timbre. The warmth of her voice was particularly noted. Miss Becker, a lyric soprano of clear character, showed unusual temperament and good artistic taste. Miss Clancy, mezzo soprano, revealed somewhat of a dramatic style of vocal execution. Miss Stronach possesses a dramatic soprano voice of splendid quality and considerable volume. Miss Brugiere possesses a contralto voice of an exquisitely pliant quality which is evenly balanced. Her phrasing is delightful and her execution shows taste, temperament and musicianly feeling.

MISS PHYLLIDA ASHLEY.

Among the best known of the younger artists who have recently made their appearance in the concert field of California must be included Miss Phyllida Ashley, who from her early childhood has devoted her time to the exposition of the gems of pianistic literature. Miss Ashley is a familiar factor in the prominent affairs of our musical clubs and occasionally appears in an ensemble concert. She has received her musical education from her mother, Mrs. Blanche Ashley, and has scored a series of artistic triumphs of which she as well as her teacher have every reason to be proud.

OTTO RAUHUT.

Otto Rauhut is a violinist and teacher who enjoys an enviable reputation in this community. His success may easily be gathered from the fact that he is kept busy throughout the year both as soloist and instructor. Among his more important engagements during this year may be counted his playing of the Third Sonata by Le Clair for the Pacific Musical Society last April, his occasional appearances with the Heringer Musical Club where he recently played the Wieniawski Romance and Intermedio by Mondoville, his appearance in Sonoma where he played Sonata by Grieg, Spanish Dance by Sarasate and Liebestreud by Kreisler, and his appearance before the Forum Club where he delighted his auditors with Vientemps' Fantaisie-Caprice and Sarasate's Spanish Dance. On December 5th he gave a charming studio recital with Miss Vera Parker, when he presented the E major Sonata by Handel, the Sarabande by Sulzer, Schon Rossmann by Kreisler and Here Kate by Hubay. His efficiency as teacher was amply demonstrated at a pupils' recital which Mr. Rauhut gave early in the year and which was at the time reported in detail in this paper.

MISS TESSIE NEWMAN.

Since her return from Europe about a year ago, Miss Newman has appeared several times in public and also before private organizations and in every instance left the impression that she has not only secured an excellent musical education, but that she also possesses natural gifts as a pianist which are as rare as they are delighted. At a concert of her own she earned well merited laurels and hearty applause from a large and enthusiastic audience. One of her recent appearances was at Scottish Rite Hall when she played for one of the Mystic Shrine Societies, Baccarolle in A minor by Rubinstein and Polonaise in A major by Liszt. In addition to her concert work, Miss Newman has opened a



CHRISTINE MILLER.
The Eminent American Contralto

Miss Miller is growing gradually. Miss Newman is a pupil of Josef Lhevinne with whom she studied in Berlin.

MRS. CARROLL NICHOLSON.

The musical activities of Mrs. Carroll Nicholson, the well known contralto, singer and teacher, during the season have been concentrated in the splendid work of her pupils. She not only has exceptionally fine success with promising artists, but also trusts for their choir work and for the thoroughness of their education. Her students of Mrs. Nicholson, who are in the vicinity are: Hazel Williams, tenor, First Congregational Church, Oakland; Miss Eva Gruninger, contralto, Trinity Church, San Francisco; Miss Jessie Murray, soprano, St. Paul's Episcopal Church, Oakland; Miss Alice Andrews, soprano, First Congregational Church, Berkeley. As will be seen these are of the best of our positions in the Bay Cities. As a soloist Miss Nicholson will be frequently remembered from her own work on numerous important local occasions, especially as soloist at the Verdi Requiem and St. Peter's Mass with Toppazzini at the University of California, and at the Greek Theatre.

MISS CLARA FREULER.

Miss Clara Freuler, the well known dramatic soprano is a native of Oakland. She received her vocal instruction in that city previous to her departure for Europe in 1905, where she studied with several European masters of song, Francis Korby in London and with Jacques Pesch in Paris. The earthquake of 1906 brought Miss Freuler's studies to a close sooner than planned, but a year later she returned to complete her interrupted studies. The second course was pursued under the instruction of Madame Kate Demburg Barbaquio in Flor and Madame Regina de Sales in Paris, also on her trip with Louis Simmonds, the clever Roumanian

singer in New York. All of Miss Freuler's instructors have declared her voice to be of a glorious quality and of a dramatic timbre, and have prophesied a brilliant future for her. During the last two years Miss Freuler has continued her activity in teaching and in dramatic work. She has been heard frequently in the Bay cities with great success. On November 2d she was the soloist of the second of the Grienerauer cello recitals. From beginning to the end of this difficult program Miss Freuler never lost the clear, smooth quality of tone or bigness when required. She is equally at home in dramatic arias or in the quieter studies. On March 1st Miss Freuler will again be the soloist at the last of the Grienerauer series.

MISS BESSIE FULLER.

Miss Bessie Fuller is one of the brilliant young pianists of San Francisco. During the past year she has performed with much success, notably at recitals given by the Mansfield Piano Club of which she is an active member, on one occasion giving a reading of much clearness and poetic beauty of Beethoven's "Moonlight" Sonata. She has also played Liszt numbers and compositions by Schumann in a style which won the enthusiastic commendation of discerning and critical auditors. Miss Fuller rendered signal service to the music teachers of the State by her able review of the proceedings of the California State Music Teachers' Convention, which was held at the St. Francis Hotel in this city last summer. Miss Fuller's work is marked by conscientious care and good interpretations.

HERBERT RILEY.

Herbert Riley, the successful cellist, played the Haydn C major concerto for the San Francisco Musical Club with the assistance of Mrs. W. S. Noyes at the piano on November 20th. At the Frederic Rzewski, the pianist, Mr. Riley gave a program in Eureka on October 27th. During the latter part of November and December Mr. Riley appeared in concerts in Stockton, San Jose, Santa Rosa and Santa Cruz. This very active artist also took part in the Trio concerts given by himself, Bother Wisner and Mrs. R. M. Hughes at Sorosis Club Hall on November 18th and December 18th. Two excellent programs were presented. At the second event Mr. Riley and Mrs. Hughes played the Richard Strauss Sonata for cello and piano. Thanks to his extremely musical taste Mr. Riley is one of the best liked concert artists in California.

ASHLEY PETTIS.

Ashley Pettis, although recognized as a prominent pianist, has devoted most of his time during the year to his pupils. That he has been very successful may be gathered from the fact that he now has a class of twenty-five students in Berkeley and San Francisco. Notwithstanding his activities in the studio field he has found time to appear before a number of leading musical clubs, including the Pacific Musical Society and the Forum Club. He gave a very successful recital at the St. Francis Hotel in the presence of a large and very musical audience which bestowed upon him the heartiest approval. He also appeared in a concert in San Jose in conjunction with the distinguished operatic prima donna, Miss Blanche Hamilton Fox. He was one of the soloists at the Third Annual Convention of the Music Teachers' Association of California, which was held at the St. Francis Hotel last July. He is constantly rehearsing a very extensive concert repertoire and is ever ready to appear in concert at short notice.

MISS DELIA E. GRISWOLD.

Miss Griswold, the very active contralto soloist, has devoted her time principally of late to bringing out a number of successful students. Among these is Miss Lydia Mainhart, who appeared with much success in a presentation of "Patience" early in the year, and who also sang with Perse and Mason at the Wikman in a series of tabloid grand operas a few months ago. Among the roles she sang on these occasions were Marta in Faust and Lola in Cavalleria Rusticana. Miss Fauth, another successful student of Miss Griswold's is now in New York, singing in a prominent care. Miss Georgina Sturgis, contralto, another Griswold pupil, who also appeared with success in Patience, is now in Rome, Italy, where she continues her studies. Miss Griswold appeared in several concerts during the year, exhibiting a pronounced individuality of style and execution.

THE ABBIE GERRISH-JONES COMPOSITIONS.

Miss Mabel Riegelman, prima donna, soprano of the Chicago Grand Opera Company, is to use Abbie Gerrish-Jones songs on her programs during her next concert tour. The Song Cycle, "Childhood," from Robert Louis Stevenson's "Child Garden of Verses," the music by Mrs. Jones, was presented at the Christmas Festival of the Girls' Settlement on Wednesday, December 17th. The following quartet interpreted the Cycle. Miss Helen Colburn Heath, soprano, Mrs. M. E. Blanchard, contralto, Harvey W. Orr, tenor, Jack E. Hillman, baritone. Mrs. Edward E. Young presided at the piano. This Cycle is coming prominently into public notice and winning much praise on account of the poetic sentiment of the music and the adequacy of this musical setting in the spirit of the words.

NEL FRANCES WILLISON.

Miss Nel Frances Willison, the violinist, is a recent arrival in San Francisco from New York, where she has been teaching and playing since her return from European studies two years ago. Miss Willison had, besides her private classes in New York City, the violin department in a large school, where she was most successful, and she brings from the various directors and faculty letters that are couched in terms most complimentary

to her charm as a player and as a teacher. Miss Willison's work abroad included a period of orchestra at under Pardo of Paris, String Quartet with Le Metz of the Conservatoire, Solfege with Schwartz, who, by way, was an intimate friend as well as the harm teacher of the famous American composer, Edouard L. Dowl. Her violin masters were Jean ten Have Jacques Thibaud of Paris, and Eugene Tsaye. Miss Willison began her experience as a teacher very young, having had five years of teaching before she went abroad. Jacques Thibaud said of her work: "Unusual war and bigness of tone, combined with musically feeling for the niceties of phrasing made the charm of Willison's playing."

KARL GRIENAUER.

Among the first class artists of international reputation who have chosen San Francisco as their residence, Karl Grienerauer, the cello virtuoso, takes an important position. His press notices of European American concert tours testify that he is considered among the foremost exponents of the cello. His series of six cello recitals this season, with remarkable grams of musical merit gives a glimpse of his versatility of his instrument. His renderings of the extremely difficult movements of the Bach suites as well as his highly commendable conceptions of composition of the modern school aroused enthusiastic comment in musical circles. The third of a series of six cello recitals will take place on Sunday afternoon, January 1st, at Oskar L. Lienan, an excellent tenor, who arrived from the East, will be the soloist.

MIRA STRAUS JACOBS' SONGS.

The songs of Mira Straus Jacobs which are announced on another page of this issue are now being sung



STELLA HOWELL.
Pianist

prominent artists at home and abroad. They are by reason of their melodic beauty as well as by their singular adaptability to the vocal requirements. They are all written by one who has fathomed the possibilities of the human voice and the range of emotional sentiments that a really capable singer is able to control. In addition to these splendid characteristics the songs of Mrs. Jacobs are written to exceedingly charming words which in themselves express elements of genuine musical possibilities. Prominent church and concert singers of San Francisco have found these songs happy vehicles for the expression of their artistic thoughts and ideas. It may be interesting to some of our readers to know that Mrs. Jacobs is related to Oscar Straus, the famous composer of light operas like the "Chocolate Soldier" and similar works. Her compositions so far published by Weekes & Co. of London, and the Clayton F. Summy Company of Chicago are: "To The Heart, In Absence, The Will of Life, Voyage, The Voice of Love, Consider, All's Well Sprung, Be Still and Know That I am God, and Strong and of Good Courage. These songs may be found at any of the music stores in the Bay cities.

MADAME M. TROMBONI.

Among the best known of the vocal teachers of San Francisco is Madame M. Tromboni, who, although experienced vocalist herself, having devoted several years to operatic work, has practically concentrated her energy to teaching. She has trained a number of pupils who in their various public and private appearances have reflected much credit upon their own taste as well as the skill of their teacher. Among them who have come up with more than ordinary success may be mentioned Mrs. C. O. Southard, Miss Gertrude Postel, Miss Ruth Purdie, Miss Louise Ronstadt, Grey Oliver, Miss Letitia Pera, Miss Theodora Selzer, Miss Rose Berl, Mr. Judah, J. B. Ferguson, Henrietta Watkins, Miss Margaret Clifford and others.

MRS. JESSIE DEAN MOORE.

Mrs. Jessie Dean Moore belongs to the really successful instructors of vocal art in San Francisco and Berkeley. She is a naturally equipped teacher, who understands thoroughly how to impart valuable knowledge gathered during years of practical experience as a singer and teacher. Mrs. Moore received her musical education from renowned masters in the East, principally in Boston and New York and the fact that she is efficient may be gathered from the splendid results she obtains from her large class of pupils, many of whom are now holding prominent church positions in the Bay cities. Mrs. Moore pays special attention to correct tone placing, perfect breath control, clear articulation and enunciation, voice building and ear training. The results of her teaching are prevalent in purity and sweetness of tone and "resonance-style" and adequate stage deportment. Her pupils invariably are instructed in duo, trio, quartet and ensemble singing. In addition to all the technical and emotional phases of vocal art, Mrs. Moore gives her pupils courses in the instruction of the art of singing for prospective teachers.

TROYER'S INDIAN AND OTHER COMPOSITIONS.

There has lately arisen a so-called new phase of vocal composition among the American composers which is called the Indian songs. Several prominent musicians have written such Indian songs and song cycles, and have created for these a certain fad which is not in every instance a genuine musical achievement. There is, however, one among all these writers of Indian music who has succeeded in retaining the original charm of the composition in a modern arranged harmonic and theoretic treatment. This musician is Carlos Troyer of San Francisco. Of all the Indian song literature that has come to our attention, Mr. Troyer's is not only the most characteristic, but also the most musical, and when



THE WITZEL TRO

The Festive Sun Dance of Zunis, and annual Thanksgiving Day: The Great Rain Dance of the Zunis; Indian Fire Drill Song, the accompaniment to this song alone being a complete transcription as a piano solo; Hymn to the Sun; Sunset Song, a thanks-offering to the sun.

The piano solos of Indian music include: Ghost Dance of the Zunis, with violin and gong accompaniment; Kiowa Apache War Dance, with scenic and historic account of the Southwest; Indian Clown Dance, a grotesque comical extravaganza. In connection with these compositions there is also published an Indian Lecture by Carlos Troyer, giving an historic outline of the Cliff Dwellers of the Southwest, in particular the Zunis, their customs, government, strange psychic practices and their fascinating and remarkable music. This lecture is offered free by Theodore Presser to purchasers of the entire set of songs. In a recent issue of the San Francisco Examiner it was stated that the New York and Denver publishers published the fact that in New York Grace Church, the Denver Episcopal Church, the Pittsburgh Congregational Church, and some California churches the Zunian Traditional songs, notably the Hymn to the Sun, Festive Sun Song (Thanksgiving offering) and the Zuni Lullaby Song have been repeatedly sung at the regular Sunday services.

Effort Mr. Troyer has not restricted his praiseworthy efforts to Indian music. He has also written miscellaneous music other than Indian music. Among these are works of great interest, as follows: The Star Spangled Banner Concert Paraphrase, the only piano-fantasy published on the Star Spangled Banner, which was awarded a prize when originally presented; in manuscript—"America"—a national concert fantasia, soon to be published and dedicated to ex-President Theodore Roosevelt; Victory, a Jubilee March; Caprice Celeste; Tick-Tock, the clock song; The Raftsmen Song; The Funny Old Man in the Moon; The Joy of Life, Waltz Song; Fifty Progressive Duets, for first instruction in piano playing, and two hundred other works in manuscript. From all of this it will easily be seen that Mr. Troyer is one of the most active and most successful of our American composers.

FRANK W. HEALY.

Frank W. Healy, who in turn has been advance agent of "Two Niagara Falls," "The Game Keeper," and other melodramas, the Chicago Symphony Orchestra, booking agent for the Bureau of Fine Arts, Chicago, assistant manager of the old Tivoli Opera House, owner and manager of the San Francisco Opera Company, advance agent for the concert tours of T. Razin, lessor and manager of Wood Frazee and Lederer's "Madame Sherer," and now the manager of the San Francisco Symphony Orchestra, punctuating his time with such successes as the local appearances of Tina Lerner, the "Secret of Suzanne," Geraldine Farrar, Fritz Kreisler and other great artists, is of the opinion that nothing but failure can be the lot of theatrical and concert managers who do not give their patrons the right kind of entertainment, the right kind of service, the right kind of hospitality and, above all, the right kind of price—the right price in San Francisco must not be any higher than the right price in any other city. When managers do their part the public is not slow to respond, and in increased box office receipts is the result of confidence in the manager to protect the interest of his patrons.

No city in this country, in proportion to population, boasts up any more conspicuously in the amount of box office takings for accredited successes than San Francisco. A forecast of what is yet to come shows that Mr. Healy is doing his part to retain the good will of the music lovers by giving them an opportunity of enjoying the peerless violinist and artist, Fritz Kreisler, who will be heard with the San Francisco Symphony Orchestra, Friday afternoon, February 20, 1914, and in two great recitals, Sunday afternoon, February 22, 1914, at the Cort Theatre, and Thursday night, February 26, 1914, at Scottish Rite Hall. No living violinist surpasses it is questionable if any equals—Kreisler in the delicacy and ethereal loveliness of tone that he brings from his violin. To sheer loveliness of tone production, Mr. Kreisler adds virility, an ardent temperament, a healthy but vivid imagination, and unbounded technique which he uses not for display but as a means to an end.

MADAME ESTELLE GUESTA.

Madame Guesta has thoroughly established herself in this city as a competent vocal instructor. Several of her pupils have gained professional recognition as competent vocal artists. Last July Miss Elsa Hetty went to Madame Guesta from Hannover, Germany, that is studying with a distinguished vocal master, who is the leading tenor of the Royal Opera in Hannover, has occupied that position for seven years. This vocal instructor complimented Miss Hetty heartily on her instruction and told her that, unlike other American pupils he had taught, she did not have to unlearn anything. In many ways Miss Hetty is used as an example for other pupils to emulate and she heartily thanks Madame Guesta for her tuition.

Miss Verna Airey has studied with Madame Guesta for two years, and when she was added to the vocal of the American School of Opera she immediately received the leading soprano role in The Lovely Galathea and she made an excellent impression, showing splendid results from the efficient instruction she received. Madame Guesta highly recommends other teachers to their pupils to this school, as the practical experience they receive there is invaluable in their future professional career. Miss Airey continues her vocal studies with Madame Guesta.

The California pupils studying with Madame Guesta who have received professional engagements are: Anna Leine Carbone on the Orpheum circuit; Joseph Weisbach, with the Bevani Company; Harold Abbot with the Pink Lady Company; Fern Frye, with the Ihardi Company; Vera Brattlund, with the Tik-Tok Company; "Billie" Wilson, with the Girl in the Vase Company; Gladys Beacons, Ralph Hyde and Senior Nave with the Western Metropolitan Opera Company. Madame Guesta enjoys an enviable reputation as an operatic and oratorio singer, and students who have been taught by her in the East and who have had success are quite numerous. She is surely one of the most experienced and successful vocal instructors in this city.

SECOND EDITION ORPHEUM ROAD SHOW.

The second edition of the Orpheum Road Show, which will be presented next Sunday afternoon, includes a new act. Cathrine Contiss, an emotional star of beauty and magnetic charm will appear in the immensely successful tabloid playlet "The Birthday Present." It is a vivid little story of everyday life, involving a beautiful woman who has been married to a typical New Yorker. There is a blend of comedy and pathos as a tremendous dramatic scene where the woman's spirit awakens is brought about through the artless art of a little child. The heart interest exemplifies the trend of the vaudeville stage towards big social problems, and it has a fine moral combined with the delightful acting of Miss Contiss and her splendid company. Its success has been electrical wherever presented.

Frequenters of musical comedy concede Lillian Lelien to be one of the most beautiful and capable prima donnas, and the audiences of the vaudeville theatres throughout the East have unanimously confirmed this opinion. In the singing novelty which she will present, Miss Lelien will wear a number of exquisite gowns of the latest vogue, which she recently brought with her from Paris. "The Information Bureau" will be the Five Sullys, three men and two girls will introduce a combination of singing, dancing, and musical numbers cleverly and rapidly, twenty-minute rapid offerings. Lew Hawkins, whose daintiness of dress deportment has earned for him the sobriquet of "Chesterfield of Minstrelsy," will entertain with songs and stories. Mr. Hawkins who first made his reputation as an endman in the foremost negro minstrel companies of this country has duplicated his success in vaudeville.

The Brads, Frederick and Minnie, call their act "Shine Capers." It is a mélange of pantomime, acrobatics and comedy and enjoys a high reputation in Europe where for many seasons the Brads have been a prominent feature of the leading music halls. Dolce Sisters are a trio of pretty girls who sing songs in a winsome manner and altogether contribute delightful entertainment. Lennett and Wilson's performance will consist of a comedy bar act, which mixture of pantomime comedy and gymnastics. O triple bar they execute many novel, daring and extraordinary feats. The only holdover will be Bill Van, and The Beaumont Sisters and Company in great comedy hit, "Props."

ALCAZAR.

Mirth, melody and dancing, coupled with the work of Evelyn Vaughan and Bert Lytell, Myrtle Hall and the versatile members of the Alcazar Company are some of the ingredients in the success of "The Man Who Owns Broadway," which attracts the Alcazar management are forced to break their record and continue this greatest success for a second week. The Alcazar's big holiday offering will enter its second and last week in this best of all the Georgian musical plays, with a lot of added specialties and dances, retaining all the big features of the first week. "The Man Who Owns Broadway" proved to be a veritable riot of music and song, and has taken root in the Alcazar soil that indicate it could grow and bloom perennially were it not for contracts that force the management to change last performance for Sunday night, January 19th, are so many good things in this festival of joy it is hard to pick out the best ones.

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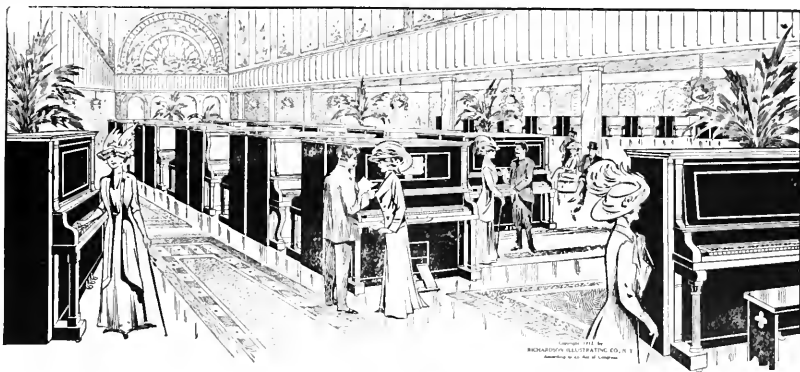


FRANK W. HEALY.

Manager San Francisco Symphony Orchestra, Distinguished Artists and Large Theatrical Enterprises.

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NO PIANO TEACHER OR STUDENT SHOULD MISS HEARING BACHAUS

The Greatest of all Pianists Recently Come to the Front Will Present a Magnificent Program in a Manner Worthy of the Most Serious Attention of Professional Musicians as Well as Music Students

By ALFRED METZGER

The first of a series of three programs will be given by Wilhelm Bachaus, the greatest of all recently introduced piano virtuosi, at Scottish Auditorium tomorrow afternoon. The manner in which this wonderful artist will be received on this occasion by our music loving people will be interesting to watch for many reasons. In the first place it will be instructive to see how much initiative and ambition there really exists among our teachers and students so far as it may relate to the interest taken in new artists of exceptionally great standing in the musical world. Wilhelm Bachaus belongs to those geniuses who appeal particularly strongly to the practicing musicians as well as the study and ambitious adherents of the art. No particular credit is due to any music lover who attends the concerts of the already well established

agement given to grand opera seasons. When it is realized that grand opera comes last in the enumeration of useful musical practices, it will be seen how ridiculous it is to judge the musical status of a community by its support of grand opera. The first requisite necessary for the qualification of being a musical community is the serious work done at the homes of the people. The second is concert attendance, and by this we do not mean the exclusive attendance at the events of world famous artists who have long been known to the people and whose name alone is able to attract universal attention, but, in addition, the concerts of great artists who have never appeared in this community, but whose fame has preceded them through the columns of the musical journals and the daily papers in articles penned by authorities and incorruptible recorders of musical events. To recognize the genius of an artist you have never heard is a far greater ability than to flock to the concerts of those artists whom you know are famous and have conquered for themselves permanent positions in the musical world.

Much is constantly being said by ambitious parents as to the possibilities of a musical future for their children. They often want to know whether it is worth while for their children to study. Now it is practically impossible to judge in the beginning of a student's work whether he or she will ever become a great or even a satisfactory artist. But one thing is certain, if such student does not like to hear the great artists, if he or she absolutely "hates" to go to concerts, then it is safe to predict that there will never be a chance for such students to become either great or even passably proficient, for there is lacking one of the most important elements of the genuine musician, namely, unrestricted enthusiasm for his or her art. Without such enthusiasm no success in music is possible. If the young man or young woman is blasé before he or she has begun to understand the beauties of the art, how is it possible for these people to cultivate that reverence for the art and artists which is absolutely essential in a proper realization of the beauties of musical composition? And so concert attendance is an absolutely necessary function during the course of a musical education.

Every pianist who has appeared so far this season, and as far as we know, who will appear this season, has been here before at one time or another. The greatest of all the so-called newcomers will be here during the coming week. The musical calibre of our public may easily be judged by the attention given to Wilhelm Bachaus during his three San Francisco concerts. If the teachers and students turn out tomorrow afternoon and pack the house, the public will follow readily enough during the remaining concerts. That Bachaus will make an unusual impression upon his first audience can never be doubted. The musical status of a community is not determined by the easiest manner of musical support, but by the most difficult. And among the most difficult modes of musical support in a community is the support of a great artist who has achieved triumphs elsewhere, but who has not yet appeared among us. Let us see whether it is possible to change this usual way of doing things sufficiently to arouse enthusiasm for a great artist from the very first time he makes his appearance among us. Now then, everybody get ready to attend the Bachaus concerts.

CINCINNATI PRAISE FOR CHRISTINE MILLER.

On December fourth, Christine Miller filled her third engagement as soloist with the Orpheus Club of Cincinnati, at which concert she was received with splendid enthusiasm. The press of Cincinnati spoke in the following glowing terms of her work on this occasion: "The soloist of the evening was one who needs no introduction to the musical public of Cincinnati, for Christine Miller, with her rich, pleasing and well-trained contralto and her musicianly interpretations, is no stranger within our gates. Perhaps the severest test for her musicianship was her first offering, the *Lia* aria from 'L'Enfant Prodigue.' Miss Miller did full credit to the composition and achieved remarkable success with her interpretation of the same. Not less marked was her artistic handling of a group of three songs written in the German folksong style by the late Gustav Mahler, which style and the varying moods expressed in both music and poetry were beautifully brought out by the singer. Miss Miller's last group consisted of three songs by American composers, and here also everything that they contained of musical or poetic value was clearly dis-



Mlle. Anna Pavlova

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JOHN M. SPARGER

Conductor of Seattle Philharmonic Orchestra (See P. 6)

played in the rendition which they received. After each of her efforts Miss Miller was forced by insistent demands to respond with an encore. The added numbers were 'Der Schindl' by Brahms; 'In Time of Roses,' by Reichardt, and a Scotch folk song harmonized by Helen Hojerkirk."—Cincinnati Enquirer.

"The Club was assisted by Christine Miller, one of the most locally popular soloists who has ever graced a Cincinnati stage. This charming contralto has on several occasions proven herself to be one of the most finished as well as one of the most naturally gifted concert contraltos before the public today."—Commercial Tribune.

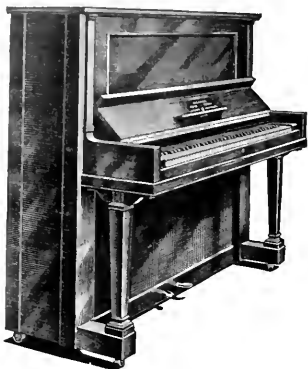
Miss Gertrude Shaw, a pupil of Miss Margaret Bradley, gave an organ recital at College Avenue M. E. Church, Oakland, on Tuesday evening, December 15th, at which she was assisted by Mrs. J. Rollin Fitch, contralto. The following delightful program was ably interpreted: Fantasia (Stainer); (a) Spring Song (Mendelssohn); (b) Andantino (Lemare); (c) Gavotte (from Mignon) (Thomas); (d) Der Lenz (Hildach); (e) Shadows (Carrie Jacobs Bond); Mrs. Fitch; Prelude, Fughetta, Presto (Stainer); Cry of Rachel (Mary Salter); Sonata No. 3 (Mendelssohn).

A delightful Evening of Song will be given at the studio of Howard E. Pratt, 330 Twenty-first Street, Oakland, on Saturday evening, January 10th. This will be the second of a series of students' programs which Miss Pratt has planned for this season. The soloist will be Miss Gray, who has prepared quite an ambitious program and there is every reason to suppose that she will acquit herself creditably.

so-called sensational artists. Everyone has natural inclination to follow the crowd. But belong to a select array of studios people who willing to make an artist famous distinction well worthy of recognition. Anyone can go to the concert of a distinguished artist and say that he or she is wonderful, or stand by the small army of "knockers" and say that he or she was overrated and did not count to much; but to be one of hundreds of efficiently intelligent people to pick a winner or, before the time of his appearance is rather functionally known in a community, and see afterwards your judgment sustained by the rapid rise into fame of your favorite, that is a feeling which thrills you and which convinces you that you have a right to judge art from a serious angle.

Much is being said during the course of a year to whether or not San Francisco is a musical community. And the most humorous part of these sporadic discussions is the method applied to certain people in proving why this city is musical. The most popular way in which to prove contention is the supposedly unusual encour-

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THE HUGHES-WISMER-RILEY CONCERT.

By David H. Walker.

One of the encouraging musical signs in San Francisco is found in the fact that local musicians, possessed of real merit, and gifted with the faculty of selected trifle and interesting programs, continue to draw large audiences. While it is manifestly the duty of music teachers and of pupils to attend recitals and concerts in which the performers are home talent, it is doubtful if this idea actuates concert-goers as much as it ought. Entertaining this view, namely, that audiences are gathered rather by merit than by local associations, it is refreshing to observe that, through a series of entertainments of high class, given by California musicians, on recent dates, the attendance has been good, and in some instances exceptionally large.

Notwithstanding that the second concert of a series of three, of chamber music, given by Mrs. Robert M. Hughes, pianist; Hother Wismer, violinist; Herbert Riley, cellist; with Lowell M. Redfield, baritone, vocally assisting, immediately followed, in consecutive order of nights, the performance given by the Loring Club and the Pacific Musical Society, the gathering of music lovers to hear the musicians above named, in the Sorsoli Hall, Thursday evening, December 18, was large. Another fact connected with this is that the audience included many local musicians of note, violinists of high rank, vocalists, and others whose names are well known all over the Pacific Coast. This was a fact so well marked that it surely was flattering to the performing trio of instrumentalists and Mr. Redfield.

A program of chamber merit had been provided. This included, as an opening piece, the trio in C major, Op. 7, by Brahms, with allegro, andante, scherzo and finale. Mrs. Hughes, Mr. Wismer and Mr. Riley came to the performance of this composition with such a thorough understanding of its requirements, and such total capacity to interpret its meaning, and so much of grace regarding the details, that it immediately roused the audience to enthusiasm. While there is no ironed way to determine exactly what any particular andante in tempo, as each is subject to the opinions of the performers, the selection of a tempo denotes the degree of musical judgment possessed, and possibly more than any other one observable fact. In this Brahms trio, the tempo were judicious; and as the performers played with fire and delicacy of execution, coupled with strength, to the task before them, the results achieved were very praiseworthy, considered from the purely artistic point of view.

A splendid example of the beauties of Richard Strauss is found in his sonata, Op. 6, for violoncello and piano, and it should be often heard. This was played by Mrs. Hughes and Mr. Riley. The music afforded great opportunity for the pianist, Mrs. Hughes, to display her proficiency as a technician and in the much higher requisites—clever interpretation and scholarly handling. I had entertained great respect for Mrs. Hughes' musical ability before; and am glad to say that she surpassed or previous performances by the manner in which she executed this part of her number. Mr. Riley's tones were beautiful, and his control of the instrument that he played was again made obvious, while his keen musical perception found a theme worthy of this mental endowment. This was the second success of the evening.

Three songs were allotted to Mr. Redfield on the program, these being the following: "Caro mio ben," by Giuseppe Verdi; "Immerhin Morgen," by Schubert, and "Les uns et les autres," by Debussy. These were rendered so well that Mr. Redfield gave as an encore selection "The Lark Now Leaves Her Wat'ry Nest." Mr. Redfield as efficiently accompanied at the piano by Mrs. Redfield. The concert was closed by the performance of Beethoven's trio for violin, violoncello and piano, which was a pleasing conclusion of a very meritorious performance.

PACIFIC MUSICAL SOCIETY CONCERT.

By David H. Walker.

A concert that will be long remembered with pleasure by those who were present, was given by the Pacific Musical Society at the St. Francis Hotel, Wednesday, December 17. A combination of soloists was assembled, possessed of great merit, vocal and instrumental. These included E. B. Puyans and Louis Newbauer, flutists; Napoleon Firestone, viola; Miss Fernanda Pratt, contralto; Mrs. Eugene S. Elkus, soprano, and Mrs. Sidney Liebes, pianist.

The program opened with the performance by Mrs. Sidney Liebes of Beethoven's sonata in C sharp minor "Moonlight." Mrs. Liebes played the presto agitato at a tempo which paid ample tribute to her skill as an executant. Its extremely difficult figures, beginning in

the base and running upward into the treble, which followed in quick succession, the extremely arduous work which falls to the left hand to perform, and the concluding passage in broken chords, for both hands, fortissimo, together with all the intervening technical difficulties, were handled with ease and certainty. The recurring melody which alternates from right to left hand was given with clarity and good effect. An encore was demanded, strenuously, but no encores were permitted. Subsequently Mrs. Liebes performed three other piano solos. These were the following: "Pastoral Variazs," by Mozart; Brahms' "Intermezzo Op. 117, No. 2," and "Der Contrabandiste," by Schumann-Tausig. Of these three the last number mentioned was the best. It was done spiritedly and awoke fresh plaudits.

Mrs. Eugene S. Elkus, who is heard too seldom in San Francisco, considering the brilliancy of her voice and style, achieved new successes by singing three numbers—"Warum sind die Rosen so blass," by Tschakowsky; "Das verlassene Mädchen," by Wolf, and "Er Ist's," by Wolf. These were all given with finish. Mrs. Elkus was enthusiastically applauded. Her numbers were so arranged that the climax of her brilliant singing was reached with "Er Ist's." Her second number was a fine bit of phrasing and it was sung with much sentiment and polish. She opened the vocal part of the program auspiciously. In all regards she was artistic.

Then Messrs. Puyans, Newbauer and Firestone performed Beethoven's Trio, Op. 29, for two flutes and viola. This was a decided treat. The airy Beethoven music, with its undercurrent of seriousness and its exquisite formalism, characteristic of Beethoven's compositions in perhaps their most perfect aspect, was played with great delicacy, and the keenest possible appreciation of the accentuation requisite to reveal the lights and shades of meaning that it contains. The three instruments were absolutely played in unity of purpose, betokening much scholarship and keen zest for melody, promoted in those large accomplishments of which these three performers are possessed. A perfect storm of applause rewarded what was, unquestionably, one of the musical successes of the season. Personally,



WILHELM BACHAUS.

Portrait of the Piano Who Plays at Dreamland on Sunday Afternoon, January 18, and at Ye Liberty, Oakland, Tuesday afternoon, January 29.

I desire to hear it again. The audience unquestionably had the same desire for they tried hard to persuade the trio to repeat.

Great interest was occasioned by the appearance of Miss Fernanda Pratt. Rumors were current that she had made much progress in the past few months. These were verified by her singing. Her rich voice was much more beautiful; her sympathetic expression was spontaneous and alluring; her mood was pleasing in all regards, and she inspired her friends with great hopes for her future artistic career. She sang Brahms' "Schönheit" delightfully. The stunner song "Geistliches Wiegenlied," also by Brahms, was delicious. Miss Pratt's register showed no signs of a "break," but was uniform and convincing throughout. She received and justly deserved the flattering reception that was given to her singing by the audience. The concert closed with vocal duets excellently performed by Mrs. Elkus and Miss Pratt—"Abend" by Tschakowsky, and "Les Danses de Lormont" by Cesar Franck. Ida Waldrop was the able accompanist of the evening.

THE LORING CLUB CONCERT.

By David H. Walker.

The program and the performance of the musical numbers included therein, amply justified the record breaking attendance at the second concert of the thirty-seventh season of the Loring Club at the Scottish Rite Auditorium, Tuesday evening, December 16. In the first place, the numbers that were performed were very judiciously selected, including so much of what is generally called "human interest," and intrinsic musical value, that they made up an offering that was unique. Then again Wallace A. Sabin, the director, had his musical forces in such fine control, and handled them with such vivacity, spirit and spontaneous alertness that there was not a number that the audience would not have desired to hear the second time.

At the outset, therefore, congratulations are due to Mr. Sabin; likewise the thanks of all who were present, for the occasion was really electrical in the effects that were produced, in the splendid attack, in strict adherence to the moods of the composers who were represented, and in the really tumultuous applause that fol-

lowed the work. At the close of 1913, so far as the performers of the Loring Club are concerned, it would be unfair not to call attention to the fact that the club is now in prime condition, and that it has not been able to surpass its present standard of excellence.

There were so many points of interest connected with the performance in question, that space would not permit detailed mention of all. One of the features, however, was the performance of Mr. Sabin's "Carmen Suite," a composition of music, with the fact that the club on this occasion had an accompaniment of strings, piano and organ. This work, which was in the nature of a jubilate, or hymn of praise, is characterized by much dignity. Its harmonies are rich and satisfactory, and it is invested with very pleasing melody, and it will unquestionably take its place in services of praise and be a source of joy. In fact this work, with the strong numbers of the program, commanded the attention and evoked the pleasure of the audience, which would not be satisfied without making a strong demand for a repetition.

The club was very fortunate in having the vocal assistance of Mrs. Zilpha Ruggles Jenkins, who sang with exquisite taste, deep feeling, and in fine voice, a number of songs. Mrs. Jenkins sang, with the club, "The Lord, within me is my soul cast down," and "The Lord hath commanded," from Mendelssohn's "As The Hart Pans," with accompaniment of strings, organ and piano, to such good effect that a repetition was demanded and was given. Mrs. Jenkins also sang three songs as follows: "A Birthday," by R. Huntington Woodman; "That's My May," by Max Bruch; and "The Cross of Fire," by Max Bruch. Her rendering of the Brahms number was fine. Mrs. Jenkins also sang the soprano solo in "O Holy Night," from Adolphe Adam's "Cantique de Noel," in a splendid manner; and this number by chorus, soprano solo, strings, piano and organ, was made a thing of surpassing beauty.

The program was quite long, including the following: "The Christmas Carol," with traditional melody, "There is Sweet Music Here," by George Jerrard Wilkinson, with F. J. Trist as baritone soloist; "Ring Out, Wild Bells," "Spirit of Beauty," by Parker, "He that Hath a Pleasant Face," by J. L. Hutton; "Wake to the Hunting," by Gustave Ferrari, and the selections previously mentioned. The array of selections was terrific in sentiment, had a dash of humor in "He that Hath a Pleasant Face," and furnished a marked example of spirited singing in "Ring Out, Wild Bells," in which latter the chorus reached a climax which was very striking. Instrumental assistance was given by Gino Severi, William Loria, Franz Adelman, James Todd, A. Campagnoli, violins; Charles Heinsen, viola; S. Bem, violin solo; Franz Spiller, bass, and Mr. Maurer at the piano.

WILHELM BACHAUS.

For the past six months this paper has been preparing its readers for a series of concerts announced by Wilhelm Bachaus, a pianist who is bound to awaken the interest of the most blasé concert-goers, and now that the time is at hand it will be most interesting to see if the predictions for the triumphal success of Bachaus are to be fulfilled or not. If what the critics of Europe and the East say about this master is but half true we may expect an exceptionally splendid feast of the most beautiful kind of piano music. The first Bachaus concert will be given this Sunday afternoon with the following program:

- (a) Rhapsodie in G minor Brahms
- (b) Allegro in G minor Scarlatti
- (c) Scherzo in F major Scarlatti
- (d) Sonata Op. 3, in F minor (Appassionata) Beethoven
- (e) Prelude in E flat Chopin
- (f) Studies Op. 25, in A flat, F minor, G flat, Chopin
- (g) Op. 10, No. 5, in A flat Chopin
- (h) Berceuse Chopin
- (i) Waltz Op. 42, in A flat Chopin
- (j) Ballade in A flat Chopin
- (k) Serenade (Transcription by Bachaus) Richard Strauss
- (l) Suite de Vienne in B major Schubert-Liszt
- (m) Prelude in B major Bachmann-Liszt
- (n) I Heard a Streamlet Kushing Schubert-Liszt
- (o) Sonata Op. 10, No. 3, in E major Schubert-Liszt

Next Thursday night the artist will render the following list of works:

- (a) Overture from 23rd Cantata Bach-Saint-Saens
- (b) Sonata Op. 53, in C major (Waldstein) Beethoven
- (c) Capricorn Schumann
- (d) Sonata Op. 10, No. 3, in E major Mendelssohn
- (e) Rock Wedding Mendelssohn
- (f) Rondo Capriccioso Mendelssohn
- (g) Suite in G major Chopin
- (h) Nocturne in G major Chopin
- (i) Impromptu in F sharp Chopin
- (j) Prelude in B flat Chopin
- (k) Polonaise Op. 26, in A flat Chopin
- (l) Liebestraum Liszt
- (m) Sonata Op. 10, No. 3, in E major Liszt
- (n) Sonata Op. 10, No. 3, in E major Liszt

All the concerts will be given at Scottish Rite Auditorium and the tickets are on sale at Sherman, Clay & Co's and Kohler & Chase's.

The Gamut Club of Los Angeles gave a very successful Christmas Jinks at its handsome club headquarters on Hope Street on Tuesday evening, December 23d. There was a large number of invited guests from the various leading theatres and the musical program was well as well as that could be desired. The Gamut Club certainly knows how to entertain, and under the able leadership of President F. W. Blanchard it is active than ever.

RECITAL OF MENDELSSOHN SONGS.

The pupils of Mrs. Jessie Dean Moore gave a recital of Felix Mendelssohn's songs at Omar N. Kruschka's Music House, 2114 Center St., Berkeley, on Monday evening, December 15th. This event was given under the auspices of the Monday Evening Club and proved to be one of the most successful and instructive musical events of the year. Both Mrs. Moore and her pupils have every reason to be exceedingly gratified with the splendid artistic results attained at this event. The soloists were: Mrs. W. W. Randolph, Miss Phyllis Newell, Miss Hope Jordan, Mrs. C. N. Bowersmith, Miss Myrtle Palmer, Miss Elvira Montijo, Miss Helen Leiter, Chas. B. Bennett and John N. Adams. The accompanists were: Miss Elsa Maar and Miss Ruby Moore. The members of the Monday Evening Club include the Misses: Christine MacDowell, Ruth Owens, Edna Selick, Helen Leiter, Phyllis Newell, Elvira Montijo, Gertrude Pluth, Evelyn Varley, Viola MacDowell, Margaret Torreyson, Elma Randolph, Bernice Bowersmith, Marion Holmes, Hope Jordan, Ellen Harris, Margaret Hay, Edith Gossard, Ruby Moore, Louise Kiehler and Lina Arden.

The program presented on this occasion was as follows: Songs by Felix Mendelssohn—Greeting, Monday Evening Club; O for the Wings of a Dove, Mrs. W. W. Randolph; Birds of Passage, The Blue Bell, Monday Evening Club; O Wert Thou in the Clouds, Mrs. C. N. Bowersmith, Mr. Chas. B. Bennett; 'Tis Fate's Decree, Spring, Miss Elvira Montijo, Miss Helen Leiter, Miss Phyllis Newell; 'Tis the Lord's Own Day, Autumn, Miss Hope Jordan; I Would That My Love, Miss Gertrude Palmer, Mr. John N. Adams; Bird, "Lower and Star, The Corn Fields, Monday Evening Club; The First Violet, The Charmer, Mrs. W. W. Randolph; On the Ganges, I Waited for the Lord, Mrs. Moore, Miss Moore, Mrs. Gossard.

THE GRIENAUER-LIENAU CONCERT.

At the Grienerauer-Lienau Cello and Song Recital, which will take place at Kohler & Chase Hall tomorrow afternoon, January 4th, Karl Grienerauer will play, besides the great cello suite by J. S. Bach, a very dainty composition by Edward Fager Schneider, the distinguished San Francisco composer. He will also sing, in writing the Bohemian Club Jinks music for 1915. The romantic school in this recital is represented by the celebrated Concerto in A minor by Goldtman, and the admirer of the intricate art of virtuosity will find satisfaction in the Hungarian Rhapsody by Popper.

The complete program to be presented on this occasion will be as follows: (a) Bach—Cello Suite No. 3 and 6, first time San Francisco, without accompaniment; (b) Prelude, (c) Sarabande, (d) Menuet, (e) Gigue, Karl Grienerauer; D'Hardelot—(a) You and Love, (b) Unknown, Oscar Lienau; Goldtman—Concerto from Violoncello in A minor, op. 14, Two Movements, Karl Grienerauer; (a) Robert Franz—Im Herbst, (b) Robert Schumann—Lo Stosbume, (c) Max Spicker—Frühlingstraum, Oscar Lienau; (a) Eduard Schneider—Winter Idyl, (b) Schumann—Evening Song; (c) Popper—Hungarian Rhapsody, Karl Grienerauer; (a) Gastaalton—Lady of Light, (b) Marshall—I Hear You Calling Me, Oscar Lienau.

KOHLER & CHASE MUSIC MATINEE.

A very delightful program has been prepared by the management of the Kohler & Chase Matinees of Music for the first of these events which will take place in the new year on Saturday afternoon, January 2d. The soloist will be Miss Anita Olmsted, soprano, who is one of the best liked artists in the social and musical colonies of the Bay cities. Miss Olmsted is the possessor of a voice of singularly flexible and mellow timbre, and she has studied her art so thoroughly and with such individual abandon that she phrases in a manner that pleases everyone familiar with real artistic endeavors. Miss Olmsted is exceptionally well equipped for the exposition of the ballad form of vocal art, and for this occasion she has selected her solos from this phase of the art. She will interpret works by A. Goring, Thomas, Olmsted, Speaks, Cadman and D'Hardelot.

Particular pains have been taken to make the instrumental part of the program as of interesting a character as possible and the works to be rendered on the Knabe Player Piano and the Pipe Organ have been chosen with more than usual care. The complete program will be as follows: Polonaise Milfrate (Chopin), Knabe Player Piano; Winds in the Trees (A. Goring Thomas), T. V. (Olmsted), Miss Olmsted, with Knabe Player Piano accompaniment; Minuet (Faderewski), Knabe Player Piano; At Dawning (Cadman), Toys' Lament (D'Hardelot), Miss Olmsted, with Knabe Player Piano accompaniment; Selection, Pipe Organ.

ALCAZAR.

Beginning on Monday night, January 5th, Evelyn V. Alcazar and Port Leno and the clever Alcazar company will present a series of novelty acts which they have had a very successful time and have the field of straight drama. Their medium will be Edgar Selwyn's unusual comedy drama of country and New York life entitled "The Country Boy," and it will be presented here for the first time at popular prices. This will also mark the first presentation in stock. Selwyn wrote "The Country Boy" two years ago and it was produced in New York at that time. At the Liberty Theatre, in the metropolis, it ran for one solid year, even the scorching hot months of summer not affecting it. Last season four companies presented it on the road and now the Alcazar gets it "hot on the griddle." "The Country Boy" is described as a play of real characters, every one of which is a type. In it pathos and humor mingle and each act is filled with constant surprises. Dealing as it does with situations from everyday life, the play's appeal is wide one. This fact, together with the high quality of the production, makes it an attraction out of ordinary.

ORPHEUM.

The Orpheum announces for next week another splendid and novel bill with six new acts. A sensational and thrilling feature will be Horace Goldin, the Royal Illusionist, who will present in three series the most stupendous exposition of magic ever witnessed on any stage. The first, entitled "A Revue of Conjuring," from the fifteenth to the twentieth century, in which Goldin provides a happy blend of magic and protean arts by impersonating the famous conjurers, Beatrix de Kosta, Hor. Hiltzstein, Robert Houdin, Foo-Yoo-Too and Herman. In the second portion of his series, Goldin introduces his original twentieth century miracles, "The Human Projectile," "Living Shadows," "Magical Duckling Creation" and "The Musical Flight," and for a finale he gives his latest and greatest creation, "The Tiger God," a weird and awe-inspiring story of Eastern nations reminiscent of all the wonderful legends of "The Land of Islam" culminating with a bewildering and incomprehensible illusion with a living tiger.

Maude Muller, the American Eccentric Comedienne, and the possessor of a voice which had she would might have been the pride of grand opera, and Ed. Stanley, a well known actor and popularity who styles himself "The Pride of Piccadilly," will introduce a novel and story blended in an attractive way. Those sterling and popular legitimate actors, Mr. and Mrs. Frederick Allen, will appear in an amusing sketch entitled "She Had to Tell Him," in which the many opportunities for good acting are thoroughly exhausted by them. The Bondini Brothers, Acrobatic Virtuosi, who have given to their instrument the dignity of the violin, will render the most difficult selections and also popular airs and folk love songs in that delightful manner which has made them so popular.

Joe Shriner and Doll Richards, in "Bits of Nonsense," will sing, chat and dance. Their material is cleverly selected and the spontaneity and vivacity of their work never fails to insure them success. If anyone graduates were awarded degrees, Hector, the calculating marvel who enjoys prominence with Troyn's Dogs, would have as many letters after his name as the most eminent of our quidnuncs. Hector's training or intelligence, whichever it may be, is almost uncanny, resulting in the little studying to all appearance a mathematician of unerring accuracy. For other dogs are also wonders of animal training. Next week will be the last of The Five Sullys and Lillian Herlin in her singing Novelty which is proving a great hit.

"LITTLE WOMEN" WILL REMAIN A SECOND WEEK

Many good things were said in advance about "Little Women" and all of them were found to be true. For once the advance agent's promises were lived up to. The dear little play has won all hearts, and so great has been the attendance that in order to accommodate the demand, the management of the Cort Theatre announces the attraction for one week more.

"Little Women" has all the elements to make it an enduring, substantial success. It is one of those simple and rather homely plays, slender of plot, unromantic of spirit, that live and charm through their keenness of characterization and occurrences that are familiar in everyday life. For the first three acts of the play, a replica of the Alcott sitting-room in Concord, Mass., is used, every detail complete, even to the dish of apples which Marmee Alcott always insisted upon having upon the living-room table. It was in this room that the story of "Little Women" was lived. What more fitting than to use it for the stage picture. For the fourth picture the Plumfield apple orchard is shown in all the golden glory of an October afternoon, a veritable harvest home, in which is brought to happy fulfillment the romance of the Alcott family.

SHORT ITEMS OF INTEREST.

Mrs. Anna von Meyerinck announces that she will receive a limited number of professional pupils, for concert, voice teaching, or opera, at "Lanikela," her ideally located country home in Marin County. Mrs. von Meyerinck intends visiting Europe in the early summer of 1914 and would be pleased to chaperone students desiring to take advantage of this opportunity. To prepare for the trip, German and French will be spoken at "Lanikela." Mrs. von Meyerinck will leave San Francisco on Saturday, January 10th, where she is on Mondays and Thursdays. Von Meyerinck presented her pupil Miss Helen Lyda, daughter of the Young Men's Christian Association, Dr. Stanley Sprague was at the piano and the program was as follows: The Window, or The Songs of the Wrens (Alfred Tomkins) (Arthur Sullivan), L'Esclavage (The Bonadina) (E. Lalo), Elsie (J. Massenet), L'Esclavage, from "Faust" (Ch. Gounod); Expectancy (Frank La Forge), Retreat (Frank La Forge), Long Ago in Egypt (Liza Lehmann), Lift Thine Eyes (Knight Light), Allerseelen (All Souls' Day) (Richard Strauss), Mitten im grossen Schmelzer (Robert Franz), Traume (Study to Tristan and Isolde) (Richard Wagner); Elsa's Dream (from Lohengrin) (Richard Wagner).

The pupils of H. B. Pasmore and Miss Suzanne Pasmore gave a delightful concert at Sequoia Club Hall, on Friday evening, December 5th. The following excellent program was artistically presented: Junior Class—Miss Edna Johnson—The Miller's Daughter (Pasmore), Soler's Songs (Cortright), The Little Fish's Song (Arcusky); Professional Class—Mrs. E. V. Egan—Three Scotch Songs (Beethoven), Oh, Migh! I But My Patrick Love, Faithful Johnnie, Charlie Is My Darling, With violin and cello obligato, by Miss Jean Crow and Miss Dorothy Pasmore; Miss Suzanne Pasmore's Class—Piano Solo—Miss Margaret—Welborn, Reverie (Schubert), Impromptu in A flat major, op. 90, No. 4 (Schubert), Intermediate Class—Miss Monte—Mignon (Donizetti), The Nightingale's Song (Nevin), Songs My

Mother taught Me (Dvorak); Senior Class—Mr. Joseph Macanlay—Aria: Vittoria mia core (Carississima), Vision Fugitive (Massenet), Invictus (Bruno Huhn).

The Beringer Musical Club at its meeting held recently elected the following officers: Miss Myrtle Dow, President; Miss Maye C. Hummel, Vice President; Miss Zienko Huhn, Secretary and Treasurer; Miss Arien Forrigno, Corresponding Secretary; Miss Louise Cameron was elected an active member of the club. It was also decided that the surplus of the first annual Cal Andantino (Lemare), (c) Gavotte (from Mignon) (Thon) given by the club members at Century Hall recently should be used for a social purpose. A theatre party followed by a dinner, has been arranged to take place on January 10th. The date for the next concert, which will be the 28th recital of the club, will be on February 26th, at Century Club Hall. It is indeed gratifying to hear that the Beringer Musical Club is enjoying success and prosperity. The members are very enthusiastic and earnest in their work, and have succeeded in gaining social and artistic influence.

Mrs. George Alexander Scott, formerly Miss Fanny Bailey, sang for the McNeil Club in Sacramento on December 10th. The event took place at the Tuesday Club House under the direction of Robert Lloyd. The Sacramento Bee had the following to say of the event: "Mrs. George Alexander Scott, the soloist of the evening, who came to the city almost unheralded, made a deep impression on the audience with her voice, which was exceptionally delightful, both in quality and in training. Mrs. Scott has a high soprano of rare clearness. It was trained as have few voices one hears, and it is marked by a sparkling brightness and sunniness as well as warmth and depth. After her group of four songs she was recalled twice, the audience being reluctant to have her go even then."

PAVLOWA.

Pavlova and her Imperial Russian Ballet and Symphony Orchestra, numbering one hundred and ten people, left New York last Monday on the special "Ocular Opera Train," as it is called, and will go to Canada to appear at a special feature with the Montreal National Opera Company, and then proceed to the Coast, arriving in this city in time to commence a week's engagement at the Valencia Theatre on Monday night, January 19, under a big guarantee from Manager Greenbaum.

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very charming and at the same time impressive program was presented during the Christmas and on the Eighth Avenue Methodist Church in and on Sunday, December 21st. The morning service took place at 10 o'clock and the evening service at 7:30. The music was under the able direction of Miss Alice Bradley, the regular organist of the church. Soloists were: Mrs. M. Melvin Dewing, soprano, Millen Winsor, contralto, assisted by Maurice R. tenor, Francis Hamlin, violinist, and Miss Ros. Welhe, pianist. The important musical numbers in morning service included: Organ Prelude, Pas-

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Be sure and attend the Bachans concerts

An Interesting Dissertation Written Specially for the
Musical Review by a Famous German
Violin Bow Maker.

By August Nurnberger-Suss

in the general study of musical instruments the violin has taken on the role of a stepchild. The injustice of this treatment shall be the text for the following lines, for increased variety of treatment in its manufacture the violin has not only may be put side by side with the most complicated musical instruments, since wood, metal etc. are necessary for its successful playing, but it is finally also the most beautiful of the little flat instruments. It is this which makes the violin workshop not stand out prominently. But this shape and these little flat surfaces test the hands and eyes, especially the eyes, of the bow manufacturer to their very utmost capacity. Short-sighted people, for instance, are absolutely unfit for this vocation, for they could not imbue a Violin body with the necessary curves, etc. He who has to have up to the eye of his bow making when he discovered that he could not proceed further than the mere beginnings of his work

In order to produce a satisfactory violin bow, it is above all things necessary to secure fine wood and an excellent "stick." These may be obtained from the so-called Brazilian-wood. This wood is put upon the market under many names, such as the so-called English-brazilwood from India and the German Brazilian-wood from Brazil. The latter appears in still further varieties, and its price is a little lower than the first named, notwithstanding the fact that the wood from India is exact the same quality. The average price for the wood is about 10 cents a pound (about one hundred pounds), or, in other words, about 20 cents a pound. This is an exceedingly high price when it is considered that only one-quarter of the block of wood is suitable for adequate workmanship. Really satisfactory sticks can only be obtained from the wood and weather. The wood is very faulty, containing little knots, deep cracks, a rotten pith and are often worm-eaten. All of this can, however, not be seen from the outside; only when the block is cut open are these defects exposed to the view. The most considerable damage to this wood, the worst defect, and the most feared, is what is called the "stroke," which is caused when the little tree is bent by the storm and after raising itself again the subsequent annual rings hide the wounded place. This can only happen in the case of the storm, for so-called "wind" easily bends in the storms without any snap or break.

On the outside of the block of wood these results of the "stroke" are invisible. A stick made of such wood breaks immediately as if it were glass, sometimes on several spots at the same time. Anyone who buys a shipment of such wood, therefore he often puts up the losses caused by it. Young beginners are often put back several years, for violin bow manufacturing is not a very profitable business, inasmuch as the prices are very low in comparison to the workmanship necessary. Cheap and ordinary violin bows have to fight hard for survival, notwithstanding the fact that they are able to utilize all their material. The cause for these unsatisfactory conditions lies, however, in another direction. In order to secure a satisfactory stick, the block of wood is cut according to the following rings. These year rings must run around the horizontal cuts of the head of the stick. Only such sticks can give a guarantee that the head will not split. This is a fact which is unknown to from ninety to one hundred makers of violin bows. The result according to the foregoing is an expensive proposition for a bow maker, even in the shape of raw material.

Before the sticks can be used for manufacture they must be permitted to dry for many years. The fibre must become thoroughly hardened so that the wood may become firmer and more elastic. Very little can be said about the finer workmanship necessary for the complete rounding out of the stick. To do this, knacker and natural talent as well as artistic instinct must guide the master's hand in order to create a fine bow. The most important and the only factor for the master is the quality of the wood, for upon it depends the final result. Another important factor is the bending of the bow. The connection of the fibres must not be disturbed during this process, as otherwise the stick will be marred by soft spots. I would like to protest against the accepted views that the deeper the bend is the better will be the tension. Many an excellent bow has been spoiled by adherence to this principle. If the bow has been bent too deep it will begin to tremble with a halfways strong tension and it will evade the pressure of the hand. This bending is a very delicate manner and one who does not understand it thoroughly should not attempt it.

Consequently, the grading of the wood I would say that this cannot exercise any dynamic influence, particularly as the stems, which contain that odor so rich, prevail in Brazilwood do not hurt the material. Often you hear the opinion that hot oil if very often rubbed in would give the stick a greater amount of shining power, but this is not at all the fact. The genuine and the slightly dried Brazilwood does not absorb deeply, and the oil, therefore, cannot penetrate and influence the odor, the operation of the fire is rather to be feared on this question. Very thin varnish is of no use, because for the stick, if it is so, is from the weather or climatic changes and also against other influences. To describe the finishing process of the stick's parts of the collar how would require me to bend. I will only say to here that the stick, if it is so, and several are altogether different propositions and require years of patience and labor to produce a stick such as you wish.

A thoroughly constructed violin bow is a good bow only made by hand. In my old home, Markon, they are gradually adopting the factory and machinery is coming more and more into

use. I, too, adopted this new method for a short time, but changed my mind and returned to the most reliable and thorough workmanship, namely, that of the human hands. For the manufacture of the cheap and ordinary bows, so-called horse-flesh-wood is used (named after its color), also beech-wood, snake-bony-wood, etc. In these manufactures everything is specialized. There are people who finish only sticks, others who make frogs, and again others who make screws, and again others who put all these together. Only in this manner is it possible to produce anything cheaply.

Editorial Note.—August Nurnberger-Suss, the writer of the above interesting article, is one of the most famous violin bow makers in the world. He has recently located in Novata, Marin County, where he continues the art of manufacturing violin bows. He is a master of his trade and his bows are used by most and known by all of the great violinists and violin makers.

JOHN M. SPARGUR'S SUCCESS IN SEATTLE.

Support of Seattle Philharmonic Orchestra Greater Than
it Has Ever Been on Previous Occasions
of Symphony Concert Seasons.

The Pacific Coast Musical Review is always glad to record the success of deserving musicians residing on the Pacific Coast. We have read with great interest an article about the Seattle symphony situation which appeared in the Post Intelligencer of a recent date. It was written by John M. Spargur, the leader of the Seattle Philharmonic Orchestra, which is practically the same organization formerly known as the Seattle Symphony Orchestra of which Henry Hadley was the director. The success of Mr. Spargur is so far from being a surprise that it is almost a foregone conclusion. He is a man of the highest caliber and his leadership of the Seattle Philharmonic Orchestra after Hadley's departure. The following article from the Seattle paper should be read very carefully.



AUGUST NURBERGER-SUSS
The Famous German Violin Bow Maker Who Resides in
Novato, Marin County, Cal.

for it will prove our stand in certain respects, and is giving credit to an undoubtedly well deserving orchestral leader. Here is the article:

John M. Sparang's third season of Philharmonic Orchestra concerts at the Metropolitan, which begins November 20, will be far and away the most successful he has ever given. In point of public interest and public patronage alone, the 1913-14 season will clearly break all previous records. The prediction is made confidently because of the fact that the advance sale of season tickets for the entire season for Sparang has received a sale of more than 80 per cent, and is well ahead of any of those of previous seasons. As a matter of plain fact, the situation presented at this period of the Sparang campaign is actually astonishing. The advance sale within three days after the opening, namely, last Wednesday, showed a far greater return than several weeks of advance sales in previous years. Naturally, Director Sparang is highly elated and gratified by the confidence which the audience has shown in these and numerous other musical attractions which appeared for the time to be in excess of what the music lovers of Seattle really wanted.

There is no other answer to the question you have put to me," said Spurgeon when asked for an explanation of the facts, "and that is that music-loving folk in Seattle have a decided and now definitely outlined preference for orchestral concerts, when the orchestra in view has arranged for the appearance of soloists of the highest kind and of international standing. I feel sure that this is the only reason why the Seattle orchestra should know that the Seattle public is now developing the highest kind of interest in our coming season, and that they will feel as I do, that the preliminary work done during the past two months is not without its rewards, inasmuch as the Philharmonic Orchestra was founded as a PERMANENT INSTITUTION for the sincerest ad of the city."

The chief reward is that the people of Seattle, judging by the present demand for tickets for the entire season, is far greater than ever before, showing conclusively

that the appeal we have made to all classes of music lovers and musicians, and the very low price of \$7 for the entire five concerts, has met with the approval of music students, music teachers and the public generally."

This soloist was selected from a large number of the world's greatest artists. First comes Mme. Teresa Carreno, the pianiste, than whom no artist is more genuinely popular in America than she. Mme. Carreno is to play the great Tschaikowsky concerto for piano with orchestra, in B flat minor. This was chosen by Mme. Carreno for her appearance as soloist for the opening concert of the season of the famous New York Philharmonic, in which the great Stravsky, who draws a salary of \$20,000 a year, is conductor. The Stravsky selected Mme. Carreno as his soloist for his first concert this winter, to the layman, is evidence of the wonderful capacity of this marvelously gifted woman whose triumphs abroad during the past year exceeded everything in her remarkable career. The concerto has never before been played in the Far West. It is a stupendous work and one of great beauty. Mme. Carreno is popular in Seattle. Music students, have known of her for a while and are anxious to hear her perform in understanding her musically fine art. Her playing today is said to be even greater in its power to hold an enthral audience than ever.

The other artists in the Spargur list include Cordell Lee, the brilliant American violinist; Clarence White, the hill, the unapproachable Wagnerian baritone; Miss Sibyl Sammis-McDermid, a dramatic soprano of the highest range; and the American tenor, George H. Happe, the "first" artist, who in mid-season the Pùllharns orchestra will give one big concert with the Amphion Society of this city, of which Claude Madden is choral director and which is composed of sixty of the best musical male singers of the city. The price of \$7 for the best seats made the concert the lowest for such similar entertainment in America. The price is even lower for balcony seats, which are highly favored and justly, by masses of music lovers and students.

PADEREWSKI

From all reports Paderewski is again playing at his best and this means such playing as is the perfection of enjoyment for all who love beautiful pianoforte music. At his third concert in New York the audience refused to leave the hall until the master had played several extra numbers and men had to come on the stage and disarrange the piano before the people even started to leave. Artists like Baner, Hoffman, Ganz, Carreno, etc., all agree that Paderewski is a "man with a message," a man whose like will not be looked upon for many years—in short, the most important apostle of the art of piano playing since the great Liszt.

Paderewski will positively play but once in San Francisco and the date is Sunday afternoon, January 18, at the Dramaland Rink, and mail orders for this event may now be sent to Will L. Greenbaum at the usual box office. The program on this occasion will include "Prelude and Fugue" in A minor, Bach-Liszt; "Sonata" Op. 109, Beethoven; "Carnaval," Schumann; two Chopin numbers in addition to the "Sonata" in B flat minor with its glorious funeral march and Liszt's "Waldesrauschen" and "Campanella."

In Oakland Paderewski will play at Ye Liberty Playhouse on Tuesday afternoon, January 20, at 3:15, his selections including the "Prelude and Fugue," Bach; Liszt, "Sonata" Op. 27, No. 2 by Beethoven, a group of Schumann gems, the Schubert-Liszt "Erl King" and "Soiree de Vienne," No. 6, Chopin's "Ballade in a Flat," "Nocturne" in B major and "Polonaise" Op. 53, the Wagner-Liszt "Liebeshode" from "Tristan and Isolde" and one of the "Hungarian Rhapsodies." For this evening mail orders should be sent to H. W. Bishop, Ye Liberty Playhouse, Oakland.

PAVLOWA

With a magnificent organization, including the pick of the best dancers at the Royal Opera Houses of St. Petersburg, Moscow and Odessa, her own magnificent symphony orchestra under Stier, several thousand costumes and some wonderful scenery designed and painted by the masters, Leon Bakst, Boris Anisfeld and Alexander Benois, the painter, Sackman, Anna Pavlova, "the greatest of them all," as Ellen Terry calls her in her recently published volume on "The Art of Dancing," will commence a week's engagement at the Valencia Theatre on Monday night, January 19, under the direction of an agent by means of an enormous guarantee posted by the great Greenbaum. The artist, however, is not to be taken in by these colossal financial risks in bringing us the world's greatest artistic attractions. Over one hundred and forty people will be employed by Greenbaum during this engagement. The arts of music and dancing are most closely related; it was the dance that inspired even Bach to write his greatest works and the influence of the dance is to be seen in the intricate and beautiful compositions even in their symphonies. In this paper it is fit that we discuss the music side of the Pavlova engagement principally.

Among the works to be given will be "Orienteale," ballet of barbaric splendor with music by Seroff, Mo sorski and Rimsky-Korsakov, the two-act ballet, "Am rilla," which has music by Glazounov, Drigo and Darg mizski, and there are half a dozen other "ocular" works with music by the best of the Russian masters. Works that are new to the stage are more familiar here, to include a ballet setting of Weber's "Invitation to the Dance," one of Liszt's "Les Preludes," inspired by Lamartine's "Meditations Poetiques," a ballet set arranged by the famous maitre de ballet of the Paris Grand Opera, M. Christine, to works by Chopin, and the enormous divertissements to music by Saint-Saens, Strauss, Schubert, Rubinstein, and a host of other composers. The program of the nights or the two matinee (Saturday and Sunday) are now being accepted by M. Greenbaum and the regular box offices will open Thursday, Clay & Co's on Tuesday, January 14.



A Strad—or Amati violin is PRICELESS today—for it cannot be duplicated—its maker having passed away. Equally priceless would be the

Mason & Hamlin

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BACHAUS PROVES HIMSELF A MASTERLY BEETHOVEN INTERPRETER

The Eminent Piano Virtuoso is Enthusiastically Received by a Discriminating Audience and Justifies All Predictions Made for the Excellence of His Artistry. His Repose is One of His Greatest Assets.

By ALFRED METZGER

While there might have been a greater influx of piano teachers and students at the first concert given by Wilhelm Bachaus at Scottish Rite Auditorium last Sunday afternoon, the interest manifested in this latest addition to the world's greatest pianists was exceedingly gratifying and the audience in attendance was considerably larger than those who usually welcome a newcomer to the Metropolis of the Pacific Coast. The latter was especially anxious to see whether his judgment of the artistic standing of Wilhelm Bachaus, as gathered from the criticisms of Eastern and European writers, would be sustained by the actual performance, and he was delighted to note that nothing has been said in these columns that was not in absolute accord with the final demonstration. We are readier than ever to assert that Bachaus is by all means the greatest piano virtuoso who has lately been added to the great galaxy of pianistic constellations. It is now our pleasant duty to prove the accuracy of our contention.

Wilhelm Bachaus possesses above all a very compelling personality. His artistic physique, the dignity and confidence-inspiring character of his repose, the absolute lack of eccentricity and the assurance of his execution combine to make him master of his art. His phrasing and interpretation in general reveal decided individuality of taste as well as definite conclusions reached by means of thorough study and scholastic research. He tempers individualistic opinions as to interpretation with occasional traditional conceptions of the masters' literature, and never presents any toxic conclusions of the classics that might in the least sense offend the sensitive ears of the innocent. He is in the true sense of the word master-pianist and injects into his work just sufficient novelty of ideas to roil his readings of any possible leaning toward scholastic dryness or monotony. He is not a demonstrative player, but a decidedly musically exponent of piano literature. He appeals first to the intelligence of the listener and through such intelligence to the heart, for no one can ignore the fact that his entire soul is in his work. He actually makes the impression of being so thoroughly absorbed in his playing that he does not exist for him any desire for consolation to any inferior taste on the part of his audience. And this is as it should be.

This artistic abstraction of Wilhelm Bachaus is responsible for his lack of response to the encore demands. It was about time that the artists began to put a stop to the encore habit. At the present time of writing, this may be an unpopular subject, but inasmuch as anything genuinely artistic and musical seems to be largely a matter of popularity it will do no harm to add a little to the general education by discussing another unpopular subject. In persistently demanding encores the auditor really believes he is doing a favor to an artist, besides endeavoring to gratify selfish demands. As a matter of fact he really annoys the artist. Every pianist or other artist prepares his program to secure a fixed musical atmosphere. Every group of compositions represents a different mood and these various moods must be interrupted by occasional pauses or intermissions to prevent conflicting emotions. An artist must be roughly "attuned" to these various moods in order to render the groups of compositions in a manner most likely to please his audience; then his mind is too much cluttered with the program to be able to give a thought to an added encore or to destroy his mental peace for the subsequent group of works, depends entirely upon his attitude toward encore playing. If he is a sensitive artist anything added to the group has played will destroy the purity of the artistic atmosphere he has created. If he is an artist who tries to please his audience, then his mind is too much cluttered on this fact to allow him to lose himself in artistic surroundings. In either case the encore represents a disturbing element in a pure artistic environment. It is well enough to play an encore or two after the program has been completed, but to interrupt and disturb the atmosphere of a program to satisfy the demands of the audience is decidedly vulgar from the artistic perspective. Therefore Bachaus was exceedingly sensible to refuse to play encores at the end of his program.

Another feature that pleased us exceedingly was the rendering of the Beethoven Appassionata Sonata. As far as we remember it was the most authoritative, the most beautiful and the most intelligent interpretation

of this colossal musical conception which we have heard in years. The last time the reading of this work made an unforgettable impression upon us was when Eugene d'Alberty played it here several years ago. Not since then were we so thoroughly aroused to the transcendent beauties of the work as we were last Sunday afternoon. The manner in which Mr. Bachaus brought out the various melodious themes in splendidly plastic form was beyond description. His exceedingly successful mode of attaining an adequate musico-dramatic climax was, to

must be played in an effeminate manner to secure the best results. This is not necessarily true. We have heard some decidedly vigorous Chopin playing that approached us mightily, and Bachaus' view of it is by far not as vigorous as the one we have now in mind. What would concert giving amount to if the ideas of the most various artists did not conflict with one another? We enjoyed Mr. Bachaus' Chopin thoroughly, because it is clean, fluent, delicately colored and splendidly representative of the romantic school of musical literature.

If now and then he emphasizes certain phrases more plastically than others, or if he accelerates a passage that usually is played with more repose, he merely introduces individual colorings that are necessary to give virtuosity that zest of contrast without which it would become a very monotonous proposition. At no time did Mr. Bachaus destroy the musical value of a Chopin composition. He made it an intelligent representation of a decidedly beautiful emotional tone painting. In conclusion we do not hesitate to admire the manner in which the Baldwin Piano responded to the touch of this master of the key board who seemed to be able to satisfy his various moods in a manner decidedly enjoyable and conformant to the highest principles of adequate musical inspiration. Anyone who misses one of these Bachaus concerts will surely have neglected one of the greatest opportunities in his life to hear the classics of piano literature interpreted in a manner conformant to fine artistic ideals.

THE FAREWELL BACHAUS CONCERT.

The last of the three concerts by that superb master of the piano, Wilhelm Bachaus, will be given at Scottish Rite Auditorium this Saturday afternoon, January 10, with the following brilliant program: Caprice on Airs from Gluck's "Alceste," Saint-Saens, the "Wanderer Fantasy" Schubert, "Prelude" Rachmaninoff, a group of seven Chopin romances, the rarely played "Ballade" by Liszt and the same composer's "Hungarian Rhapsody No. 2," and transcription of Schumann's "Liebeslied." Tickets may be secured at Sherman, Clay & Co.'s and Kohler & Chase's as well as at the door one hour before the concert. The art and mastery of Bachaus has been the main topic of discussion in musical circles during the past week and he has certainly established himself firmly in the hearts of our music lovers.

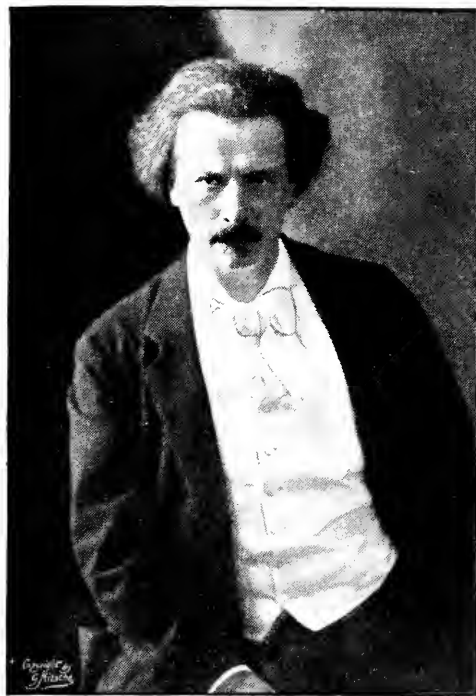
KATHLEEN PARLOW.

Kathleen Parlow, the gifted young woman violinist who has established her right to a place in the very front rank of the violin virtuosi, will give her first concert at Native Sons Hall on Mason street just above Geary this Sunday afternoon, January 11 at 2:30. Assisted by Charlton Keith, pianist, Miss Parlow will play the "Concerto" by Tchaikovsky, "Sonata" in E major, Handel, "Air" Goldmark, "Moenet," Mozart, "Variations on a theme of Corelli," Tartini-Kreisler, and numbers by Wieniawski, Brahms-Joachim and Chopin.

Next Thursday afternoon a special concert will be given at the Cort Theatre at 2:15 for the benefit of the building fund of the First Congregational Church when the "Concerto" in D minor by Vieuxtemps, "Chaconne" by Bach, "Prelude and Allegro" by Kreisler-Pugnani, and works by Hubay, Sarasate and Debussy will be played. Miss Parlow's final program will be given at Native Sons Hall on Saturday afternoon, January 17 and will include the "Concerto" in D major by Paganini, "La Folia" Corelli, "Vogel als Prophet" Schumann-Auer, and numbers by Hubay, Lalo, Brahms, Sarasate and Wieniawski. Tickets are on sale at Sherman, Clay & Co.'s and Kohler & Chase's and on Sunday at the Hall.

JOHN MCCORMACK.

John McCormack, the young Irish tenor, has been engaged by Frau Lill Lehmann to sing the leading tenor roles at the Mozart Festival in Salzburg this summer. McCormack's voice is said to have become much richer in the past two years as was to be expected for the tenor is still under the age of thirty and his voice is just reaching the fullness of its beauty. In London this season, John McCormack was hailed as the greatest lyric tenor heard at Covent Garden in the past decade. McCormack will be with us Sunday, February 15, for a series of recitals including one in Oakland, this being his first appearance in that city.



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say the least, thrilling. How he subdued the purely technical characteristics of this gem and blended them harmoniously with the utmost emotional depths of the work was decidedly instructive and exhilarating. There was no dull moment nor dry passage in the entire interpretation. Repetitions of certain phrases were never rendered twice alike, and, by the way, this is the greatest proof of virtuosity or genius. The principal reasons why Beethoven and other classics seem so tiresome when played by inexperienced artists is just because the "da capo" passages are invariably played alike and thereby create a certain atmosphere of monotony which exercises a somnolent influence upon the hearer. The contrasts between tranquility and spirited passion were so evident that one could not help admiring the artist for the ingenuity of his musical expressions.

In every one of his readings he displayed the intelligence and thoroughness of the scholar. He secured a certain element of poetic insight into every work he presented. At one time he was drastically romantic or tragic and at the other moment he was delightfully poetic. Every number on the program was played with an interesting adherence to individualistic ideas that riveted your attention. We have heard and read much about Mr. Bachaus' conception of Chopin. Nearly everyone we heard speak detrimentally of this phase of the program was unable to tell why they had formed such an opinion. There seems to be a general idea that Chopin



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SAN FRANCISCO'S MUSICAL PROBLEMS.

To properly discuss the musical problems confronting San Francisco at the present day would all require much more than the space that we can utilize at the present moment. However, we can at least present in a brief outline the most important features of these problems as they have come to the front during the last year. There is, above all, the problem of the San Francisco Symphony Orchestra. It is a well known fact that this question is practically at a standstill. Nothing in the way of improvement has been accomplished during the year just past. Although a city of over half a million inhabitants, which is rapidly progressing toward the million mark, San Francisco has as yet not a permanent orchestra. What is still more to be deplored it has not even a symphony leader of definite standing or authoritative reputation in the musical world. It is true that we have as fine a body of musicians as can be found anywhere, but there is no leadership worthy of serious attention on the part of students and connoisseurs of good music. Therefore, what San Francisco needs in the way of a genuine symphony orchestra is that the three hundred guarantors and the managers of the symphony orchestra find ways and means by which to make this organization PERMANENT, that is to say, for engaging the body of able musicians EXCLUSIVELY for symphony purposes so that their time is not unnecessarily wasted in singing and playing odd "jobs" in cafes or theatres. It is further necessary that a leader of pronounced authority in the symphonic field, one who is born to his duties and who understands how to interpret the classics in the same manner as a piano virtuoso or any other soloist understands how to interpret the works of the masters. That is to say, a man who knows how to get the very best musical value out of a composition, a value which includes proper phrasing and accentuation, proper tone coloring and rhythm and proper emotional tone painting. Until these serious musical requirements are attained, our symphony orchestra is of no educational musical value.

San Francisco has also made no progress during the last year in the way of permanent and infinitely organized chamber music recitals. Sigurd Beel, who was on the way of giving the city chamber music organization of the right proportions, was not sufficiently encouraged to withdraw and a tempting offer from Los Angeles, where he was immediately placed in the chair of concert master of a symphony orchestra which is in fact a permanent organization and of which Mr. Tandler has proved himself a genuine symphony leader. In this way Los Angeles has edged ahead of San Francisco. Mr. Beel has so been placed at the head of an efficient chamber music quartet in the Southern Metropolitan Club Minetti, who always could be depended on for certain series of chamber music recitals, is only able to give three events so far this season, and these events were not sufficiently demanded by the public to enable Mr. Minetti to give them as public performances. He was obliged to give his chamber music concerts in private residences at specified private guarantees. William Hofmann has just announced that he has reorganized his chamber music quartet, but he, too, is obliged to restrict his concerts to three in number, awaiting the chances of encouragement on the part of the public. The William Hofmann Quartet has not prominently come before the public during the last year, undoubtedly

owing to lack of adequate support, although worthy of encouragement. Mrs. Hughes, Hother Wismer and Herbert Riley have given two out of three very praiseworthy ensemble concerts, more in the way of Trio events, however, than bona fide chamber music quartet concerts. They are beginning to be well supported by the public. The Witzel Trio, an entirely new organization, has not been able to accomplish much during the last year. As long as San Francisco is not able to support at least ONE chamber music quartet for a series of six public concerts a year, this branch of musical art is not sufficiently supported to entitle this city to the reputation of a community willing to listen to serious music adequately presented.

Grand Opera at popular prices has not been adequately supported during the last year. One of the finest seasons of that kind ever given in San Francisco was presented at the Tivoli Opera House with decidedly unsatisfactory results. There must be more of a spirit of unanimity in the way of satisfactory support of first class operatic enterprises before we can lay claim to a solid musical community. The Mayor of San Francisco very justly vetoed a proposition to erect a Municipal Opera House on public property, managed and practically reserved for the use of a few wealthy society people who do not intend to encourage music for educational purposes, but solely for purposes of private exploitation of social pre-eminence. They freely admit that they consider grand opera a "rich man's" entertainment and something which people with modest means cannot support. Inasmuch as this sentiment seems to be shared by the majority of the citizens, there is lacking that element of public-spirit in the interests of genuine musical culture and education which is called in Europe "musical atmosphere," and which cannot flourish in a community that looks at grand operatic performances as a special privilege of the wealthy classes only. Unless grand opera, by means of public-spirited endowment, is made accessible to rich and poor alike, San Francisco cannot lay claim to being entitled to the reputation of a community really musical for the sake of the art, and for the sake of those eager to seek and take advantage of musical knowledge at the expense of people genuinely imbued with a broad-minded and open-handed spirit of public benevolence.

By all means the very best work done during the last year was accomplished in the studios of our competent teachers, and in the homes of our really musical people. We have listened to a series of exceedingly satisfactory pupils recitals, and to several ensemble concerts, especially at the meetings of the Pacific Musical Society, which would do justice to any great musical center in the world. That in view of these many efficient teachers, artists and students the public concerts of visiting artists have only been properly encouraged in the instance of so-called sensational attractions, has been a deep mystery to us. How it is possible for a talented student or a capable teacher to refrain from attending at least one concert of every artist of reputation that has visited this city is a strange phenomenon. And in this respect, marked improvement must be noted in this city during the years to come, if it desires to take its place among the noted music centers of the world. Concert attendance is a very necessary factor in the musical life of the community, and we trust that ways and means may be found by which managers and students can come to an understanding as to the proper solving of this serious musical problem.

It is now definitely settled that the gentlemen in charge of the musical department of the Exposition have decided not to recognize officially the local aspect of the musical problem. That is to say musicians living on the Pacific Coast will not be given any individual chances of solving their musical problems at the Exposition. It remains now for the musicians of the Pacific Coast to solve for themselves the question of taking advantage of this great opportunity to present their works before the world during 1915. We should advise that steps be taken to establish a REPRESENTATIVE organization of all the leading elements in music on the Pacific Coast means be found to bring the work of our Pacific Coast musicians prominently before the public. At this time we have not the necessary space to outline any definite plans. But we suppose some of the leading musical factors residing in the

far west have ideas of their own, which we would like to hear. The columns of this paper are open to anyone willing to discuss these important problems. Something should be done, for a like opportunity will not occur again.

We felt compelled to present these problems before our readers in all their disagreeable truth. Nothing is gained by sitting back and say that everything is beautiful, and that San Francisco is a musical community. We do not doubt that this community is musical, but somehow nothing seems to be done to reveal this musical taste in concrete form. Everything done in behalf of music is really restricted to private activity. Choral societies, amateur orchestras, pupils' recitals, private entertainments, club activity, and so forth is satisfactory enough, but actual public support of worthy enterprises has not been shown to any great extent during the last year. In comparison to former years the city has gone back. Herman Perlet, with the People's Philharmonic Orchestra, has made a good start, but after all it is only a start; public support will be able to make it permanent. Such support should be accorded this movement.

Now, the trouble in San Francisco is, that we have many people who say that a change of the situation is impossible. That there is at present no chance for improvement. We have lots of people who meet new problems with a discouraging reception and shake their heads and announce with a sack-cloth-and-ashes attitude that nothing of value can be accomplished. They simply throw up the sponge and declare that as long as conditions are as they are nothing can be done. We need a few people with some kind of optimism. People who KNOW that much may be accomplished by co-operation. People who realize that it is the nature of every lady and gentleman to be fond of music. People who do not whine that things can not be done, but people who cheerfully shout that things MUST be done. It will be surprising how quickly musical problems will be solved when a few whole-hearted, quick-witted and energetic men and women put their shoulders to the wheel and say: "Now, one and all together! Pull hearty and let us pull this musical chariot of San Francisco out of the sluggish mire of indifference into the calm and stimulating ocean of ambition and the highest musical aspirations.

ALFRED METZGER.

MUNICIPAL OPERA HOUSES IN EUROPE.

When the daily papers in San Francisco frantically discussed the Mayor's veto on the Municipal Opera House ordinance we inquired among prominent artists who appeared in Europe as to the truth of the assertion that the propositions made by the Musical Association of San Francisco were based upon the custom prevalent in European opera houses of a municipal or state character. The most interesting statement we were able to secure was given us by Louis Crepauz, the distinguished vocal teacher, who for years was basso at the Paris Opera, and who knows what he is talking about. Since the Grand Opera House in Paris was one of the institutions mentioned in the newspapers as being established on the plan suggested by the local promoters of the Municipal Opera House, Mr. Crepauz's statement, which was given at our special request, will be of particular interest. Says Mr. Crepauz: "In France, Belgium and Switzerland the municipal opera houses receive an annual subsidy through a vote of the supervisors, which subsidy is given to the manager of the opera house. Cities that are unable to contribute a subsidy sufficient to cover all deficits, or expenses over and above the receipts, permit the manager to dispose of a certain number of boxes, orchestra and dress circle seats at auction, which seats must be paid in advance for the entire season, which often extends through the operatic year. Such an operatic year consists of six or seven months. In Paris the annual subsidy for the Opera and Opera Comique is voted upon every year by the Chamber of Deputies, with the distinct understanding that there must be a certain number of popular performances at reduced rates for the benefit of the general public at both these opera houses. There must not only be a reduction of the prices of all boxes and seats not already subscribed for, but the regular subscribers, too, must give up their boxes and seats at reduced prices for the benefit of the public at large. The manager of the Paris Grand Opera receives from the Chamber of Deputies an annual subsidy of 500,000 francs (\$160,000), and besides the popular performances included in this contract he is obliged to present an entirely new opera of four or five acts and either an opera or an act of two acts on the last night of the season."

"The manager of the Opera Comique receives an annual subsidy of 200,000 francs (\$60,000), and in addition to giving the popular performances provided for in his contract, he must present eight acts of opera comique, divided in two or three or four acts each. The managers of both the Grand Opera and the Opera Comique are also obliged to give a popular performance on July 14th, the French Day of independence, when boxes and seats are free to the public."

The one important factor to be derived from these statements is that these municipal opera houses are really conducted for the benefit of the public. Also that they are managed by one authority under contract with the government. The writer is able to give some information as to the German opera houses. These are divided into two classes, the Municipal and the Royal or State opera houses. The former are subsidized by means of direct taxation, every taxpayer contributing a few cents toward their maintenance, and the latter are subsidized from the private purses of the reigning princes. Subscribers must purchase their seats ahead of the season, which lasts from six to eight months. As a rule these subscribers are divided into three classes. Each is good for two days in the week. If a subscriber can not use his ticket on a certain night he has the privilege to re-sell it. Prominent hotels usually accept these tickets from subscribers and sell them at a nominal commission, or by charging a fraction more than the subscription price. The writer having personally taken advantage of these subscriptions knows that NO SPECIAL PRIVILEGES are accorded. You can not have a ticket reserved. You must pay for a season entirely in advance. No opera house can be conducted on the proposition that nearly half of the seats are reserved until twenty-four hours before each performance. Anyone who claims that these statements are untrue, is simply misinformed or unacquainted with the facts in the case.

CHRISTINE MILLER.

The Musical Leader of Chicago printed the following about Miss Miller in its Paris Letter prior to her return to America after a pleasant sojourn abroad:

Christine Miller was in Paris all of August, and her stay was much enjoyed, not because she treated anyone to her singing, because she did not, but because of the expression of her original and independent views on almost every current subject. She is such a loyal Ameri-



MISS CHRISTINE MILLER
The Famous American Contralto

can and she has such a clear view of European conditions as they strike her, that it is refreshing to hear her ideas and convictions.

For one point, Miss Miller is almost an object of curiosity because she did not shopping while here. But to repeat her own words "I expected to get several rooms and to buy various articles in Paris, but what I saw at my first day's looking about showed me that things were no cheaper than in America. Before taking any steps or giving any orders, I began to think of the experiences of friends here—how difficult it is to get just what one desires, how one might be compelled to take a dress after it had turned out unsatisfactory, in many ways how a foreigner would be at the mercy of the tradespeople, so after reflecting I decided to wait till I reached home and could find what I wanted at my door without bothering to be detained at customs on landing.

"I don't care for Paris styles, at least what I've seen this time, and I am convinced there are no dressmakers in the universe as good and reliable as our own. The manner in which Americans are held up by shopkeepers who seem to think us all millionaires in disguise, is as unjust as it is humiliating. Anyway, the poor workmanship and the high prices do not make the argument worth while. Americans are coming to realize this fact slowly and surely. Europe may be and probably was cheap twenty years ago, but with the march of industry and with strikes, it now compares quite uniformly with the States in cost of living.

"My summer abroad has only accentuated what was impressed on me somewhat on my first visit to the Continent, that America is up with Europe in every way except art. The high standard put on music and the number of good artists heard in the United States has educated the people and disciplined them so that only the best satisfies. All the capable artists go to America really the only fine music heard this summer was French and there the artists have mostly been in Paris, and their voices were more or less familiar."

Miller was supposed to give her voice a rest, but her accompanist spent the morning with

her, and until lunch, this singer worked hard, for, as she said, she is anxious to learn modern French songs on the native soil, and her accompanist, who was a splendid coach, gave her valuable suggestions. "I am only choosing what I really like of these modern music-makers," said Miss Miller. "Some of them I don't care for, not enough to cultivate a taste for their works, even though everyone else is singing them. I have chosen good songs and those that appeal to me, and these I shall use on my tour."

CHAS. W. CLARK AT COLLEGE OF PACIFIC.

Charles W. Clark, the distinguished American baritone, will appear at the College of the Pacific next Friday evening, January 16th and inasmuch as this exceedingly efficient artist does not give a concert in San Francisco, at least we are not aware of his being booked here, many of that prominent singer's friends and admirers in this city may take advantage of this opportunity to hear him in San Jose. The friends of Clarence Eddy, the famous organist, did likewise when that distinguished musician appeared at the College of the Pacific last season. Those who desire to go can take the 5:35 train for San Jose, and will reach there on time for the concert.

This is Mr. Clark's third American tour, and his first appearance on the Pacific Coast. For the past fifteen years, Mr. Clark has resided in Paris, devoting his entire time to concert work, although having been tendered at various times most tempting offers to enter an operatic career. French, German, Italian and English songs are presented with characteristic fidelity, dramatic strength and intense interpretative charm by this excellent interpreter. More and more often the American in the world of music is gaining an enviable position among the Continental nations, and with reason if they are as thorough musicians, excellent singers and intelligent exponents as Mr. Clark.

The California Quartet originated some time ago is making excellent progress and is already much in demand. It consists of B. Liederman, first tenor, R. M. Pattison, second tenor, R. B. Marrack, first bass and C. P. Rowlands, second bass. The California Quartet has been selected with the purpose of securing four finely blended voices, chosen for tone quality as well as

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artistic balance, and the organization is therefore well suited for concerts, social functions and in fact any occasions where quartet singing is needed.

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Mainie and Florence Walton, world's most popular ball room dancers. Nance O'Neill & Co. in "In Self Defense," or "The Second Ash Tray" (one week only). Bert Fitzgibbon, the original Puffy Bill; Martin Johnson's Travelogue, stories and pictures of the Jack London tour of the South Sea Islands; Daisy Leon, the Little Prima Donna; Roberto, Europe's famous juggler assisted by Bea Vera, the famous singer. Maude Muller and Ed Stanley; world's news in motion views. Last week, Horace Goldwin, the royal illusionist presenting "The Old and the New and a Tiger God Too."

Mainie Prices (Except Sunday and Holidays) 10c, 25c and 50c.
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Benefit Concert

By the Japanese Students Club of the University of California

Friday Evening, January 16, 1914 at Bible College and Gymnasium, 1700 Post Street, S. F. Admission 50c.

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ORPHEUM.

The Orpheum bill for next week will have as its joint line attractions Maurice, and Florence Walton, the most popular ballroom dancers, who were the stars of Paris, London and New York, and the distinguished American actress, Nance O'Neill, and her comedienne in the one-act play, "In Self Defense, or The Secash Tray," by Gaston Mervale. Miss O'Neill's engagement will be for one week only. Maurice and Walton will include in their programme Valse Classique, "Tango," Hesitation Waltz and Maurice Walk. Fitzgibbon, the original Daffy Dill, whose droll, musical, farcical and burlesque ability never fails to be the bull's eye of comedy, will give the audiences a number of genuine enjoyment. Martin E. Johnson, the only white man to make the voyage of the South Sea Islands with Jack London's little 45-foot yacht, "The Shark," will show his motion pictures of life in the far-off little-known Pacific Islands. Daisy Leon, the little prima, erstwhile a Gus Edwards child protegee, and more lately with Clifton Crawford in "The Three Twins," "Sweetest Girl in Paris," and other musical comedy will contribute a fascinating turn in which her vocalization plays a charming part. Alberto, the famous European juggler, and the most resourceful manipulator of the fragile and easily breakable article that has come to this country, will, with the assistance of Bea Veraera, an excellent vocalist, furnish a unique and altogether entertaining performance. Next week will be the last of Maude Muller and Ed. Eddy, and also of Horace Goldin in his series of illustrations, "The Old and the New and a Tiger God Too."

DELIGHTFUL BENEFIT CONCERT.

A benefit concert will be given by the Japanese Students Club of the University of California at the Bible School Auditorium at 1760 Post Street on Friday evening, January 16th. An excellent program of the class and also some Japanese music of the old school will be presented. The participants will include: Car String Quartet, Anella Maytorana, violinist, Miss E. Sherwood, pianist, Miss Hana Shimozumi, cello, Sangoro Ito, violinist, and also members of the University of California Glee Club, and Miss Minnie Ray, pianist, student of Stanford University.

KOHLER & CHASE MUSIC MATINEE.

A soloist for the regular weekly Matinee of Music will be given at Kohler & Chase Hall this Saturday afternoon, January 10th, will be Miss Anita Olmsted, soprano, who will no doubt prove a very excellent attraction by reason of her well trained and well modulated voice and her exquisite taste in interpretation. The program will be the same as announced in last

week's issue of the Musical Review, and during the event the instrumental selections will be rendered on the Knabe Player Piano and the Pipe Organ.

SHORT ITEMS OF INTEREST.

The first club meeting of the San Francisco Musical Club in January took place last Thursday morning, January 8th at the Hotel St. Francis. The club hostess was Miss Henrietta Stadtmiller, and the participating members were: Mrs. William S. Noyes, Miss Valeria Schorch, Mrs. Horatio Stoll, Miss Elizabeth Warden, Miss Adeine M. Wellendorf, assisted by the club orchestral section under the direction of Herman Martonne. The meeting which will take place on January 22nd will be devoted to a program of composers of Great Britain, and of Mendelssohn and Weber compositions. The club members on this occasion will be Mrs. Louise C. Mulligan and the participating members will be: Mrs. Fred Ashley, Miss Zoe Blodgett, Miss Evelyn Brooks, Mrs. Carrie Brown Dexter, Mrs. John McGaw, Mrs. Wm. A. Ritter assisted by Nicola Lannini, clarinet.

Miss Carolyn Augusta Nash, pianist, and Ralph Duncan Wetmore, violinist, announce a series of six concerts to be known as the Nash-Wetmore concerts. They will all be given at the St. Francis Hotel Colonial Ballroom. The first series will take place on Thursday afternoon, January 29th, and Tuesday afternoon, February 10th and March 2d. The second series will be given on Tuesday afternoon, March 24, April 14 and April 28. The program for the first concert will be as follows: Sonata in G minor for Piano and Violin (Wolf-Ferrari), Miss Carolyn Augusta Nash, Mr. Ralph Duncan Wetmore; Soprano Songs—Se Tu M'Ami (Pergolesi), Mother O'Mine (Edson), Reverie (Delibes), Mme. Emilia Tojetti; Variations for Violin (Joachim), Mr. Wetmore; Septet in G minor (Hummel), Miss Nash, piano, Mr. Hecht, flute, Mr. Lombardi, oboe, Mr. Huske, horn, Mr. Wetmore, viola, Mr. Villalpando, violoncello, Mr. Sell, contrabasso.

ALCAZAR THEATRE.

Evelyn Vaughan and Bert Lytell will bring their highly successful starring engagement at the Alcazar Theatre to an end, next week. In response to thousands of requests they will make their farewell appearance in Bisson's powerful drama of mother love, "Madam X." This choice of play will be welcome news to their countless admirers who were unable to get in at the Alcazar a few weeks ago when this remarkable play was so thoroughly and splendidly acted by the two stars and the Alcazar players. At that time the portrayals of Miss Vaughan and Mr. Lytell, in the two leading roles, and the work of their very excellent support, called forth the highest encomiums of praise from the critics on the local papers and from the public en masse.

MARGARET ILLINGTON IN "WITHIN THE LAW."

On Sunday evening, January 11th, the Cort Theatre comes forward with one of the most impressive offerings of the season, the attraction being Margaret Illington in Bayard Veiller's gripping new human interest play of modern American life, "Within the Law," which is the dramatic sensation of the year both in New York and London. "Within the Law" tells in simple, sincere fashion a wonderfully realistic story of a good girl's struggle in the underworld that moves the least impressionable in spite of themselves, and its unimpassioned appeal is calculated to enthrall even the traditional graven image.

In this play Miss Illington appears to fine advantage as a quick-witted young woman who is falsely accused and wrongfully convicted of stealing goods from her employer. She serves three years in prison, comes out determined to "go straight," is betrayed time and again by the police, and finally is forced to abandon the effort to honestly earn a livelihood, and lives by her wits.

She prospers by the use of many ingenious devices, outwitles swindlers, conducts a blackmailing operation on perfectly legitimate lines, fortifies herself against police interference by effective legal defense, and, in short, preys upon society at will as a lawbreaker, but remains herself always "Within the Law." At last she avenges herself upon the man who sent her to prison unjustly by luring his son into marriage. And then, of course, she falls in love with him.

"Little Women" will be seen for the last time Saturday night.

WE TAKE OFF OUR HAT TO THE PRESTO.

The Presto, one of the leading music trade papers of America, published in Chicago, has always been exceedingly kind to the Pacific Coast Musical Review, and we always have been delighted to read such encouragement in a journal edited by such a very brilliant writer as the gentleman who writes the editorials in that paper; but the following tribute has indeed caused us more than the usual amount of pleasure, for it comes so timely and says so much in little space that we can not but quote with a certain feeling of pride the following lines that appeared in The Presto of January 1:

Handsome Holiday Edition.

San Francisco and the Pacific coast may well be proud of the music journal that reflects the artistic endeavor and progress of the Golden West. The holiday issue of the Pacific Coast Musical Review is one of remarkable merit and unusual typographic beauty. Alfred Metzger, the editor and publisher, has succeeded in building up a critical paper of value and influence. And The Presto congratulates him upon the success of the special issue of December 27.

THE PAVLOWA BALLET SEASON.

The big special train bearing the greatest of all dancers, Anna Pavlova and her company of one hundred including M. Novikoff, principal dancer of the Imperial Opera at Moscow, thirty-six of the stars of the St. Petersburg Ballet and a complete symphony orchestra under the baton of Theodor Stier, a wardrobe of three thousand costumes and innumerable sets of artistic scenery is rapidly approaching the West after a triumphant series of performances at the Metropolitan, Montreal, Boston and Chicago Opera Houses and the season guaranteed by Manager Greenbaum will open at the Valencia Theatre for one week on Monday night, January 19, with matinees on Saturday and Sunday, January 24 and 25. The big stage at the Valencia is the only one in the city that can accommodate this enormous series of productions. Of Pavlova and her incomparable art there is nothing left to tell our public; she is recognized as the incarnation of the spirit of the dance, poetry and art. Here, however, is what will add new interest to the manager's announcement—the synopsis of the week's offerings:

Monday night, "The program will be as follows: Part I, "Soiree de Danse," a series of ten dances including the celebrated "Chopin Fantaisie" and solo dances, pas de deux, trios and ensemble numbers. Part II, the dramatic ballet "Oriental"; Part III, a series of divertissements concluding with the famous "Bacchanale." Tuesday night, Part I, "The Spanish Ballet," "Esquita," Part II, "Les Preludes" by Liszt; Part III, Divertissements. Wednesday Night "The Magic Flute," a romantic ballet; Part II, "Invitation to the Dance," music by Weber; Part III, Divertissements. Thursday night, Military Ballet, "Haute de Cavalier"; Part II, "Soiree de Danse"; Part III, Divertissements. Saturday matinee, Part I, "The Magic Flute," Part II, "Paquita," Part III, Divertissements. Saturday night "Oriental," "Preludes" and Divertissements. Special request program for the Sunday matinee.

The box office will open Tuesday morning at Sherman, Clay & Co.'s and mail orders must be accompanied by check or money order payable to Will L. Greenbaum. No more than ten seats to any one person will be sold excepting to theatre parties arranged for in person by people known to the management.

CLARA BUTT.

Owing to the coal strike in Australia, the steamer on which Mme. Clara Butt, the famous contralto, and her party was to have sailed was delayed a few days and therefore a rearrangement of her concert dates in this country is necessary. Manager Greenbaum will announce the exact date of the Butt-Rumford concert in this city within the next few days. The first will probably be given Thursday night, January 29.

PADEREWSKI.

When the great Paderewski commenced his present tour of this country, he was not in the best of health and his playing caused some adverse criticism. But now that the great man has recovered his health, he is playing in such a wonderful way that even some of his severest critics have recently admitted that he is the greatest pianist the world has known since the days of Liszt. No other man has done what Paderewski has for the development of beautiful piano playing and, as a writer in the Chicago papers recently expressed it, "It was simply beyond criticism." Paderewski can be with us only one single concert and it is doubtful if the big Dreamland Rink will hold the crowd that will come from far and wide to hear him for he plays only four times in California, namely, in San Francisco, Oakland, Los Angeles and San Diego. Mr. Greenbaum is receiving orders from as far north as Redding and as far South as Fresno.

The sale of seats will open at Sherman, Clay & Co.'s and Kohler & Chase's next Wednesday, January 14 and the unserved seats will be sold at the box offices and this will avoid unnecessary crowding at the doors. The program will be a colossal one and is as follows:

Prelude and Polka in A minor. Bach-Liszt Sonata in E minor. Chopin Schumann Chopin Mazurka in B flat. Chopin Nocturne in E flat. Chopin Two Etudes.

Prelude and Polka in A minor. Liszt Op. 10, No. 3. Chopin Schumann Chopin Mazurka in B flat. Chopin Nocturne in E flat. Chopin Two Etudes.

Prelude and Polka in A minor. Liszt Op. 10, No. 3. Chopin Schumann Chopin Mazurka in B flat. Chopin Nocturne in E flat. Chopin Two Etudes.

Miss Blanche Yorkheimer, a very young, accomplished pupil of Nathan J. Landsbergers, played recently at Taormina, and the leading newspaper of that city published the following encouraging terms: "This report preceded the tea was beautifully attuned and melodiously received. The occasion was also given over to Miss Blanche Yorkheimer, a young violinist of extraordinary talent, who made her first appearance



Mlle. Anna Pavlova

The Greatest Dancer in the World and Her Dancing Partner, M. Novikoff. Who Come to the Valencia Theatre at Head of Imperial Russian Ballet, for One Week Beginning Monday, January 19

before the club. Miss Yorkheimer gave but one number, a difficult "Spanish Dance," by Sarasate, and to her interpretation she brought a remarkable technical equipment for a musician of her youthfulness, and the tempo of her bow work was a revelation of grace and freedom. A little Wiegand, played with muted strings, was played very tenderly. Miss Florence Yorkheimer played a beautiful accompaniment for her sister at the piano."

GREENBAUM'S ATTRACTIONS



This Sunday Aft. Jan. 11 at 2:30

Saturday Aft. Jan. 17 at 2:30

NATIVE SONS HALL
Mason St. Above Geary

Special Concert at Cort Theater Next Thursday Aft. Jan. 15, at 3:15 for benefit of the Building Fund First Congregational Church, Rev. Chas F. Aked, Minister.

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PADEREWSKI

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1500 Unreserved at \$1.00

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Pavlova

Assisted by M. Novikoff and the
Imperial Russian Ballet
100 People

VALENCIA THEATRE.

One Week Com. Mon. Jan. 19, Mat. Sat. and Sun.

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Jan Kubelik, the famous Bohemian violinist, plays two movements from Handel's Sixth Sonata with a delightful elegance of style; and that other master of the violin, Mischa Elman, gives a superb rendition of the exquisite "Meditation" from Thais, which is beautiful in every way. The program also presents a pair of solos of two popular classics—the dainty "Berceuse" of Chopin and Chaminade's lovely "Nymphs." Two other piano records are offered by Alexander Malof—Oriental melodies of the far East that are most fascinating. Three Verdi operas are each represented by one aria. Margarete Matzenauer sings an Aida number, the "Ritornello" from Act I; and the famous Anna Engel sings a aria from a forgotten opera, "The Two Foscari"; Lambert Murphy and Reinold Werrenrath contribute a splendid popular-priced record of the favorite Forza d'Amore duet. The melodious "Siciliana" from Cavalleria Rusticana is effectively given by George Hamill with an excellent harp accompaniment.

Two of the latest New York musical successes—Adeline and the Marriage Market—have been recorded by the Victor Light Opera Company, and the medley contains every one of the real song hits. Two favorite old ballads—the "Bedouin Love Song" and "In Old Madrid"—are beautifully sung by two talented baritone Alan Turner and Frederick Wheeler respectively. Elsa Baker's lovely even contralto voice is heard in the song in the beloved "Silver Threads Among the Gold" and the spirited "I Love You, California"; the "The Girl" Quartet gives "When It's Springtime in Virginia" and there is a collection of twelve of the latest songs, which is sure to satisfy the taste for popular numbers. Harry E. Humphreys recites two famous poems: Kipling's "Recessional," and "The Man With the Hoe" and four heart-touching little recitations are given by Homer Rodeheaver; Trinity Choir gives a musical and finely balanced rendition of the noble "Calvary" as Helen Clark sings the favorite "Sun of My Soul."

Those who dance, and even those who don't but will like to hear lively dance music, will be attracted by the eight splendid new dance records containing the latest and most in demand at the present time, for they are played with a volume of tone, brilliancy, tuneless and rhythm that are absolutely unsurpassable. "O Comrades," one of the finest of German marches, and Strauss waltz, "Wiener Blut," are played by the Victor Military Band; Rosario Bourdon plays on his cello the melodious "Peg of My Heart" with fine expression; and the four heart-touching little recitations are given by the "When It's Apple Blossom Time in Normandy." Pietro Diero shows his skill as an accordion player in two medleys; and the Florentine Quartet renders the beautiful "Narcissus," while on the reverse side of the record is Tosti's favorite "Serenade" by the table Neapolitan Trio. It will be seen that no musician who kind of music you may prefer, there is a wide enough range to gratify every taste, and any Victor dealer will gladly play any selections upon request—for those who haven't a Victor or Victrola as well as for those who have.

A very successful Musicales was given at the Bolshoi Club, under the direction of Dr. H. J. Stewart, Wednesday evening, December 17th. The soloists were Mrs. A. J. Hill, Mrs. Carrie Brown Dexter, Miss A. Erikson, Hueh McCurrie, vocalists; Hother Wismer, violinist; Jean B. Toner, Miss Edith Cauba and Miss Elvira Gomes, pianists. The program was as follows: (a) Duets—From the Duets Cycle, Flora (Stewart), (b) Duets—From the Duets Cycle, Flora (Stewart), (c) Duets—From the Duets Cycle, Flora (Stewart), (d) Duets—From the Duets Cycle, Flora (Stewart), (e) Duets—From the Duets Cycle, Flora (Stewart), (f) Duets—From the Duets Cycle, Flora (Stewart), (g) Duets—From the Duets Cycle, Flora (Stewart), (h) Duets—From the Duets Cycle, Flora (Stewart), (i) Duets—From the Duets Cycle, Flora (Stewart), (j) Duets—From the Duets Cycle, Flora (Stewart), (k) Duets—From the Duets Cycle, Flora (Stewart), (l) Duets—From the Duets Cycle, Flora (Stewart), (m) Duets—From the Duets Cycle, Flora (Stewart), (n) Duets—From the Duets Cycle, Flora (Stewart), (o) Duets—From the Duets Cycle, Flora (Stewart), (p) Duets—From the Duets Cycle, Flora (Stewart), (q) Duets—From the Duets Cycle, Flora (Stewart), (r) Duets—From the Duets Cycle, Flora (Stewart), (s) Duets—From the Duets Cycle, Flora (Stewart), (t) Duets—From the Duets Cycle, Flora (Stewart), (u) Duets—From the Duets Cycle, Flora (Stewart), (v) Duets—From the Duets Cycle, Flora (Stewart), (w) Duets—From the Duets Cycle, Flora (Stewart), (x) Duets—From the Duets Cycle, Flora (Stewart), (y) Duets—From the Duets Cycle, Flora (Stewart), (z) Duets—From the Duets Cycle, Flora (Stewart).

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PARLOW AND BACHAUS TO GIVE JOINT CONCERT AT NATIVE SONS' HALL

An Opportunity to Hear Two Famous Artists Present a Program of Famous Classic Compositions—Kathleen Parlow Proves to be an Artist of the Highest Calibre, and a Violinist Appealing Principally to the Intelligence

By ALFRED METZGER

An event of extraordinary interest to the music lovers of San Francisco will be the joint concert of Kathleen Parlow, the distinguished violinist, and Wilhelm Bachaus, the eminent piano virtuoso, announced to take place this (Saturday) afternoon, January 17th at Native Sons' Hall. The opportunity to hear two such famous artists in one program is so rare that under normal conditions the hall should be crowded to the doors and standing room should be at a premium. We are glad to hear that normal conditions prevail in this city among the musical element. Sometimes we really don't like it, however. Take for instance the appearance of Kathleen Parlow as soloist of the San Francisco Symphony Orchestra last Friday afternoon, and you will be an incident that is surely curious in the matter of the arrangement as well as the result as appearing

in the daily papers of the next day. Here is a young man who was practically raised in San Francisco, who has received most of his musical education in this city and who made his first artistic conquest within the confines of this community. Nevertheless, if you may judge from the daily papers she was treated discourteously by the conductor of the symphony orchestra as well as by one of the critics. As a matter of fact she should have had the place of honor on the program. Instead she was placed way down near the end of the program, after Mr. Hadley's careful to monopolize the first numbers, until the audience had become weary and sleepy. This is not the first time that Mr. Hadley has treated a soloist in such a neglectful, to say "insulting" manner. At the time Mr. Hadley was here, he was the victim of Mr. Hadley's birthday party.

The ten-thousand-dollar-a-year (or one-thousand-dollar-a-concert) symphony conductor forced himself so strenuously to the point that Redfern Mason the Examiner, who is developing a very strong dislike for and prejudice against "local" musicians, could not see anything in the symphony concert but Mr. Hadley and his compositions. At he devoted five lines to Miss Parlow is possibly more than should have been expected of him under the circumstances. Notwithstanding his logically indignant attitude toward the symphony concerts, because of their lack of artistic standing, the Musical Review would have been represented at this concert in honor of Miss Parlow, had that exceedingly talented young man not appeared two days later in her own concert. It thus given us ample opportunity to review her work in time to reach our readers before her second appearance. But the daily papers, by reason of their hostile attitude and their hesitancy to recognize a San Francisco artist, only committed a grievous error against this virtuosa who has achieved well merited triumphs abroad and at the East, but they have thereby injured the chances of her first concert by critically ignoring her appearance with the symphony orchestra. If such deplorable lack of regard for a distinguished city, is easily forgotten by the music loving people of this city, it can not be forgotten by this paper. The time will come when we shall have an adequate opportunity to hit where it will do the most good. The Pacific Musical Review will not permit any interference to cast slurs upon a deserving artist because she is not a native of this city. We have one time resided in San Francisco, and we are not so possess the slightest idea of his way to undeservedly use a notoriously incompetent symphony leader who does not possess the slightest idea of the symphony literature, or at least he does not give evidence of such knowledge through his readings.

Mr. Mason has published two or three other articles in his Sunday column of the Examiner lately that adequately display his hostility to "local" talent, even if he occasionally praises a resident musician whose work he listens to now and then. We shall quote these articles and comment on them in a subsequent issue, when we can devote the necessary space to their discussion. At present we will simply review the work of Kathleen Parlow and show why she ought to arouse the enthusiasm of press and public and why she should inspire a feeling of pride in her fellow citizens. The writer makes it an invariable rule to mingle among the people when leaving the concert hall. There are usually three kinds of "critics." One of these represents people who do not possess the necessary moral courage to form an opinion of their own, but wait until

deliberately injure a visiting artist of distinction by belittling his merit, because such an artist may not have impressed him or her favorably after a first hearing. They do not seem to care whether an artist has achieved an enviable reputation abroad or at the East. The entire musical world does not seem to exist for them. Outside of their own opinion there does not seem to be any opinion worth while. Such musicians and music lovers are dangerously near the road to retrogression, for the moment that anyone does not consider the opinion of any one else competent to judge, he or she can not learn anything more, and the moment anyone ceases to learn, he or she must retrograde. This is a law of psychology that is inexorable in its relentless distribution of just punishment. When the press and public of Eastern America takes up

an artist and pronounces him or her as qualified to be counted among the great musicians of the world, the writer is willing to attend the concert of such an artist with the belief that such judgment was formed by intelligent people and that the artist is exactly what he or she is represented to be. Before we deny or oppose such an opinion the artist would have to prove to us that he or she is incompetent. For many people after reading the praises of an artist deliberately go to his concert with a prejudiced mind. They want the artist to prove that he is competent, DECEASE he has an enviable reputation, and unless such artist is far greater than anyone has a right to expect from reports, they are disappointed and don't "like" him. There are altogether too many such people residing in San Francisco, and they are principally responsible for the fact that this city is not as musical as it ought to be and that newcomers among the great artists do not find as welcome a reception as they should. If the Musical Review would be sufficiently unjust and unfair to judge our resident artists from the same standpoint as they judge the newcomers among our visitors, we would have a terrible time-escaping being murdered. Excluding a cool and latently malicious desire to visit artists and an honest desire to extend to them at least some kind of hospitality is not yet the practice among our resident teachers, students and artists, for neither Wilhelm Bachaus nor Kathleen Parlow will have reason to brag of their reception in this city, notwithstanding the fact that both really earned the most pronounced enthusiasm on the part of our musical people. The matter with us anyway? Is everybody becoming blasé and indifferent? Let us hope not.

they have heard someone else express a definite view of the artist's work. Another consists of people who simply say that they did not like an artist because he or she is "cold," which opinion does not mean very much. And a third class represents the real critically competent people who have formed an intelligent opinion and are able to explain why they like an artist or why they do not like him, and in case of adverse criticism are able to point out the faults and suggest how the artist should have played or sung in order to please them. The latter class is in the small minority, and for this reason you can find usually a hundred people leaving a concert hall express a hundred different opinions. We have met people who told us they did not like Bachaus and they did not like Parlow, but not one of these COULD TELL US WHY SUCH WAS THE CASE. Not one of these attended more than one concert, and therefore were neither just nor fair enough to give the artist an opportunity to show at the second concert whether their first impression was correct. There is no musician or music lover in the world who should make up his mind that he does not like an artist after hearing him only in one concert, especially when it was his first concert. Many an artist does not do himself complete justice in the first concert, but is exceedingly great in subsequent events. If those among the musicians so ready to condemn would be judged from one hearing the result in the press might be very disastrous to their career. They might just as well be sufficiently "under the weather" to be unable to play as well as they can. The writer has made it a point never to judge any artist adversely after one hearing.

Nevertheless we find many musicians and music lovers

But in discussing general musical conditions we almost forgot to say something about the splendid impression made by Kathleen Parlow upon the more intelligent element of our concert-going public. To thoroughly appreciate Miss Parlow's artistry it is necessary to know something about the violin. Only then is one able to admire her magnificent tone, the smoothness and pliancy of which can not but arouse admiration. Only then can one marvel at her trill which surpasses in delicacy and rapidity anything we have heard in a long time. Indeed we can not recall a trill of quite such beautiful purity as the one introduced by Miss Parlow in this city. Only someone thoroughly acquainted with the violin can understand the thoroughness of Miss Parlow's technique and her exceptionally clean cut and well executed double stops. Her execution is exceedingly broad and belongs to what may easily be termed the German school of violinistic expression. According to our way of thinking, Miss Parlow was at her best in the Tchaikovsky concerto, particularly the first movement.

(Continued on Page 4, Col. 1.)



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MAY IT REST IN PEACE!

First, the strenuous opposition of the Pacific
Musical Review, then the adverse decision
of the Supreme Court of California, then the veto
of Mayor James Rolph, Jr., then the sustaining of
the veto by the Board of Supervisors, and finally,
the following admission of defeat on the part of
the privileged subscribers, laid at rest once for all
attempts to foist a privately owned and con-
ceded "municipal" opera house upon the should-
ers of the public. Before commenting any fur-
ther we desire to quote the "swan song," as the
editor calls it:

Dear Sir—At a meeting of the building committee of
the proposed San Francisco Opera House, a resolution
was unanimously adopted calling on the subscribers to
the opera house fund for the immediate payment of 1
cent of their subscriptions. The purpose of this
call is to provide means to pay the preliminary work
on the plans for the opera house and other un-
derstandable disbursements. No other call will be neces-
sary, and this terminates our efforts under present con-
ditions. Under the call the amount payable by you is
1 cent. We beg to request that you forward your
check for this amount to William H. Crocker, Crocker
National Bank, San Francisco.

Yours very truly, the committee,

WM. H. BOURN, President.
MARK L. GERSTLE.
JOHN MARTIN.
JOSEPH D. REDDING.
RICHARD M. TOBIN.

and now a few explanatory remarks before
closing the subject for good. The Pacific Coast
Musical Review believes in a municipal opera
house, provided it is conducted on the same prin-
ciple as the municipal opera houses in Europe.
It is to say, that the city furnishes the lot and
guarantees all deficits by taxation
the people at large. That such taxation should
be imposed without a vote of the people,
the privilege to buy boxes, seats, etc., should
open to everyone who has the money to buy
them. That anyone should pay for any seats be-
cause they wish to be reserved, and that such re-
served seats should be paid for one season in ad-
vance. That those people who have bought such
seats or seats may have the privilege to re-sell
them if they cannot attend all the performances.
There are many people willing to sell tickets for
the subscribers. The management of a municip-
al opera house should remain in the hands of the
city. We do not believe that an opera house
managed would be in a worse condition than
managed by society people who have had no
experience. We do not believe that politics would
be employed to engage artists. The public schools
are pretty well managed. The municipal rail-
roads are fairly well managed. And as to ex-
pense, it could hardly be more expensive than a
large metropolitan opera season already is. The
city believes that a municipally owned and con-
ceded opera house would be of great musical
benefit to any community, for the prices of admis-
sion would have to be within the reach of every-
one. We doubt very much, however, whether
the opera would ever stand for such an institution,
which would be considered a paternal proposition,
all other arts would finally have to be mutu-
ally supported.

The Pacific Coast Musical Review is also in
favor of a private opera house owned by private
citizens. Here the lot, building and deficits
could be furnished by private subscrip-
tion. An association would have to be formed
for such purpose. This private association could
be exactly as it pleased with this privately owned
opera house. It could even burn it down if it
pleased, and if it was not insured. It could

even reserve half of the seats and all the boxes
until twenty-four hours before a performance,
provided it could get a grand opera manager to
accept such a condition. A private opera house,
owned and controlled by private individuals,
could have all the privileges it wanted for it
would have to pay for same. Such an opera house
would be of a certain advantage to music, as
money would be spent among the singers and
musicians employed there. It would have no
value as a general musical educator, for the
masses would have no access to it on account
of the high prices of admission.

The Musical Courier of New York in its last
issue said: "San Francisco now has shut down
definitely upon the scheme to build a municipal
opera with money pledged by private subscrip-
tion. The plan whereby the subscribers, their
heirs, and assigns, were given perpetual rights to
boxes and choice seats, was called 'incompatible
with the democratic spirit of a truly municipal
enterprise.' The Tivoli Opera House, thoroughly
democratic because of its popular prices, was
compelled to close its doors recently. The ques-
tion presents itself, therefore, whether it is better
for San Francisco to have an undemocratic opera
house or none at all."

Who told the Musical Courier that San Fran-
cisco had no opera house at all? The Exposition



MADAME CLARA HITT

The Noted Contralto Who Will Give Concerts Here Soon

company is now building a magnificent MIL-
LION DOLLAR AUDITORIUM on a lot for
which the city of San Francisco has paid \$700,-
000. We are creditably informed that this mag-
nificent edifice, now nearly half finished and oc-
cupying an entire city block, can be used for oper-
atic purposes. There are also several smaller au-
ditoriums in this monster monument, one of them
seating 2000 people, which can be used for con-
cert purposes. The largest auditorium can seat
9000 people, or, it is claimed at present, 11,000,
but with necessary reductions it will possibly
come down to 9000 or even less. While the
Tivoli Opera House has temporarily closed its
doors, there is no reason to assume that it must
keep its doors closed forever. The fact that the
beautiful edifice was compelled to close on ac-
count of inadequate support, proves by itself that
the trouble does not lie in the fact of a lack of
opera houses, but of a lack of adequate support of
grand opera seasons themselves. All the municip-
al opera houses in the world would not do us
any good if the public (not the society people
only) would not go there. Of what use would be
a magnificent municipal opera house if the sup-
port was lacking? Two weeks, possibly three
weeks in the year, is all that grand opera on an
expensive scale can be supported here. What

would be done with the municipal opera house
the rest of the year? And who would pay the
expenses over and above the receipts? The peo-
ple who so generously offered to build this opera
house on municipal property made no provision
for any deficits. The end would have been that
the City of San Francisco would have had to pay
the deficits, and if it is taken into consideration
that only two or three weeks of opera a year could
have been given in such an opera house, such an
enormous expenditure of money would hardly
have been justified. When San Francisco reaches
a population of a million or more there will be no
trouble about securing an adequate opera house,
if we ever need more than we already have. In
the meantime we can very well be satisfied if we
get any satisfactory grand opera seasons and
have them supported by the people who are so
lavish in the expenditures for costly buildings.
What the Pacific Coast Musical Review would
like to see above anything else is adequate sup-
port of concerts and operas in edifices already in
existence rather than adding to those edifices
without the necessary support of ALL musical
enterprises being assured. So we say with a con-
siderable sigh of relief: "May the Municipal
Opera House rest in peace forever!"

THE PAVLOVA SEASON.

Monday night the Valencia Theater will look like
the opening night of one of the good old grand opera
seasons. For the incomparable Pavlova and her magnificent
Imperial Russian Ballet Company and symphony orches-
tra, numbering over one hundred people with the gor-
geous costumes from the Imperial Russian Opera
Houses and the gorgeous scenic creations of Leon Bakst
and Boris Anisfeld, will hold the boards for one week,
including matinees on Friday and Saturday. From all
reports the Pavlova company this season is far greater
than three years ago, for every member of the cast is a
star dancer and Novikoff is said to be equally great as
an actor and dancer. The accompanying music is said
to be alone worth the price of admission. The program
will be changed every night as the organization has a
very large repertoire.

On Monday night the bill will consist of the dramatic
episode called "L'Orientale," the "Suite de Chopin," con-
sisting of ten numbers to Chopin music and a series of
sensational divertissements. Tuesday night offering will
be entirely different and includes the ballet "Paquita,"
by Petipa and Delvex, and "Les Preludes," a futuristic
ballet with Liszt's music and scenery by Anisfeld of St.
Petersburg. Every program is a gala one and the out-
look is for the most brilliant season of entertainment of
the highest form since the great Grau and Conrad com-
panies at the old Grand Opera House. A slight idea of
the elaborateness of the performances may be gained
from the fact that it takes no less than thirty stage
mechanics to handle the scenery, lighting and other ef-
fects. The entire orchestra travels with Pavlova.

The box office will be maintained at Sherman, Clay &
Co.'s throughout the week and Mr. Greenbaum will pay
special attention to out-of-town orders.

MABEL RIEGELMAN'S SUCCESS.

Mabel Riegelman, the young California girl now sing-
ing her fourth season with the Chicago Grand Opera
Company, made her debut last week as "guest" artist
with the Boston Opera Company, singing the part of
"Gretel," which has brought her so much fame in the
German version of the fairy opera, "Hänsel and Gretel."

"Mabel Riegelman won Boston with her Gretel ('Hän-
sel and Gretel') just as quickly and as irrevocably as
she did Chicago," says the Boston Transcript. "Mabel
Riegelman was delightful beyond all reasonable expec-
tations. She looked the little girl in every respect; her
manner and actions were those of a young miss whose
legs have not yet grown up into limbs. Best of all, her
voice, though always true and always musically, was
used without the slightest apparent effort, and seemed
quite innocent of the graces of the studio. The life she
put into the part was ceaseless. Her business was al-
ways fresh, her gestures were irresistible."

"It was such a relief to find an opera heroine not
concerned with her soul. Gretel is about the only one
of the kind left us nowadays, and she is so often acted
by singers who in all their other parts are wicked or sinned
against that she is likely to make the crime of the crimson
self-consciousness. But no self-consciousness for Mabel
Riegelman's Gretel; if you aren't convinced, look at her
red and black stockings and her red pantalettes."

"And if Gretel's soul was pure, so were her tones. It
is such an achievement to be a child with music, and
sing a melody as a melody, and all the time sing the
tones truly." Miss Riegelman's tones were as uncon-
sidered as her ethics. It seemed as if she had never
sung any differently."

EXPOSITION ANNOUNCES \$25,000 MUSIC PRIZES.

Prizes aggregating \$25,000 for the musical competi-
tion at the Panama-Pacific International Exposition were
announced today by the 1915 Elsiefford Association.
The first prize amounts to \$10,000 and will be given for
the chief choral competition for mixed choirs of not
less than 100 voices. This will be composed of
many of the greatest choral societies in the world. The
program consists of fourteen musical events, including
women's choral competitions, children's choral competi-
tions and instrumental music. In the military band
competition \$2,000 will be awarded as a premium.

PARLOW AND BACHAUS TO GIVE CONCERT.

(Continued from Page 1.)

ment. Certain parts of the Handel concerto were also brought out with a delightful breadth and singing character; but the more delicate phrases for which Handel is so justly famous, do not seem to be ready to Miss Parlow's pliable fingers. It is possible that her peculiar style of bowing may be responsible for just a least bit lacking in the more delicate shadings of musical literature, such as for instance the French school belongs to. The Godmark Air was rendered in Miss Parlow's best vein and was indeed a splendid illustration of her warm and intellectual style. The Variations on the theme of Corelli on the other hand lacked that daintiness and limpidity of execution which, Kreisler, for instance, understands so well how to obtain. The Chopin Nocturne did not appeal to us, as we belong to those old-fashioned people who can not appreciate a purely pianistic composition played on the violin. The Brahms Hungarian Dance and the Wieniawski Polonaise were played with that rhythmic swing which Miss Parlow possesses in a high degree, but there are occasions when the young violinist took certain liberties here that might have been exceedingly original and "individualistic," especially in certain riterlandos, but such show did not appeal to one who prefers the spirit of gaiety and abandon with the throbbing accompaniment of undulating motion, as so well delineated in gypsy music or the Russian dash of a Wieniawski.

As we have stated before, Kathleen Parlow belongs to the purely intellectual class of virtuosos. For this reason she appeals so greatly to the German people who place intellectually above emotional characteristics. The writer prefers the intellectual style of performance



JOSEF HOFFMAN

The Famous Piano Virtuoso Who Will Be Here During the Week of February

to the emotional, when the latter is marred by lack of consciousness and accuracy. In other words we prefer an intelligent player, who takes care of his technical tasks in a manner delightful to the ear, to the emotional player, who permits himself to be the victim of his sentimental leanings and thereby let his technical execution suffer. Our ideal executant would be he or she who combined the intelligent and emotional qualities in equal measure, but in default of such an ideal, we assuredly prefer the intellectual to the emotional performer. And therefore we consider Miss Parlow as justly entitled to take rank with the best and foremost violinists of the world. She is all very young and we dare say she will grow into a blue. But even as she is today, she is a credit to the city and every one's admiration and Native Sons' Hall should have been crowded to the doors with those San Francisco teachers and students who know her to be a great one. That there were many vacant seats at the concert is another disgrace to the musical standing of this city, and another discouragement to one who desires to make a musical journal of value to this community.

Wilhelm Bachaus demonstrated in all his concerts that whatever has been said about him in advance was based upon actual facts. He delighted many of our piano students and teachers as well as our regular concert goers with his thorough musicianship and his broad conceptions of the old classics. Especially delightful were his Beethoven interpretations. As far as our personal opinion is concerned, we prefer him to most of the newcomers on the pianistic firmament and are willing to place him side by side with the greatest and virtuosos of the day. He belongs to those rare

artists who are able to arouse an apparently indifferent audience to the highest pitch of enthusiasm. We have long discovered in editing this paper that it is a physical impossibility to please everyone, and we have long ago stopped believing that we can do it. And so we presume that there are some people who are satisfied that Bachaus does not play according to their taste. But there are enough intelligent and well-schooled musical people in the world who admire Bachaus that his standing in the musical arena is of the very highest and that for our day, and this is not the first time that one of our predictions in this direction has been verified eventually. Anyone who has not yet lost his interest in musical performances and who wants to learn something all the time and who has had a valuable musical education will make no mistake to attend the Parlow-Bachaus concert at Native Sons' Hall this afternoon. We would like to have a list of the people who are sufficiently enthusiastic in musical educational events to rouse themselves from their apathy and form an enthusiastic audience this afternoon.

PARLOW AND BACHAUS IN DOUBLE CONCERT.

This Saturday afternoon, January 17, at Native Sons' Hall, that superb violinist, Kathleen Parlow, and the great piano virtuoso, Wilhelm Bachaus, will unite forces and give a program of violin and piano literature such as has been rarely heard on one program. The prices of seats will not be advanced but remain just the same as at the concerts of either artist alone. Manager Greenbaum certainly is giving our musical public a great treat on this occasion. The two artists will play the Sonata in G minor by Chopin and the Schumann Concerto in A major (Paganini), Andante (Lalo), Tambourin Chinois (Kreisler), and Polonaise, A major (Wieniawski); and Mr. Bachaus will offer the Variations on a theme by Paganini (Brahms), Impromptu, Op. 142 (Schubert), Bohemian Dance (Smetana), and Etude en forme de Valse (Saint-Saens). Tickets may be secured at Sherman, Clay & Co.'s and Kohler & Chase's and at Native Sons' Hall on Saturday after one o'clock.

CLARA BUTT AND KENNERLEY RUMFOLD.

News has been received that Clara Butt, the famous contralto, has at last sailed from Australia after several delays on account of a coal strike. The artist will arrive in this city about January 28 and will be heard in several concerts before leaving for her tour of the East.

THE KRUGER CLUB.

The Kruger Club gave a very interesting piano recital in the studio of Georg Kruger on Monday evening, January 6. The members who participated showed artistic rendition of the numbers given by them, marking the steady progress of their work, both Mr. Kruger and the pupils taking the warm praise of those in the audience. The program was opened by Miss Fiora Gabriel who played Les Sylphides by Chaminade in a charming manner. Miss Mary Sweeney followed with a dainty Valse Mignonne by Schurt. Miss Helen Auer played in Springtime by Grieg with nice phrasing and clean technique. Miss Marie Riecker interpreted poetically Chopin's Nocturne in E flat and a Serenade by Gruenfeldt. The Evening Star, played by Miss Julia Obernesser, made a good impression on account of the graceful and artistic rendition of this number. Miss Vine Burns gave the Song Without Words by Mendelssohn and Lavalee's Pavillon with simplicity of technique and poetry. Carl Seiffarth-Gundersen closed the program with a splendid rendition of Liszt's Liebestraum. Mr. Kruger was persuaded by the audience to add to the program several brilliant concert numbers, done in his usual artistic style.

MABEL ORDWAY BROOKOVER'S RECITAL.

Mrs. Mabel Ordway Brookover, contralto, assisted at Fredrick Maier's accompaniment, gave an artistic recital at Kohler & Chase Hall on Friday evening, December 18th, which was in every respect a complete artistic success. The following excellent program was rendered in a manner that denoted thorough study, splendid application and satisfactory training: Part I—Love's Whisper (Wibbey), A Dawning (Cadmian), Indian Song (Cadmian), In the Wind (Cadmian), (Schumann), Mr. Wanderer (Schubert), My Heart at Thy Sweet Voice (C. Saint-Saens); Part II—Thy Beaming Eyes (Macdowell), When the Roses Bloom (Reichardt), If I Knew (Hessie L. Gagnon); But the Lord is mindful of His own (Mendelssohn), La Gioconda (Pouchelle), The Cry of Rachel (Mary Turner Salter).

We have had an opportunity to listen to Mrs. Brookover and were able to note carefully the many vocal and musical advantages she possesses. Her voice is a genuine contralto organ of unusually wide range, of exceptionally flexible quality and warm timbre, and so exceedingly well placed as to be totally devoid of any disagreeable breaks between the registers. This fine voice is used with intelligent and artistic judgment and taste. Mrs. Brookover phrases her songs, especially the German classics, in a manner that is decidedly creditable. She also enunciated with gratifying accuracy, and the fact that she never fails to accent the proper sentiments, even when using a language with which she was not on speaking acquaintance, shows an exceptional amount of vocal adaptability. There is also a remarkable temperamental firmness in her execution which is enhanced by a proportionately adequate rhythmic sense. There can not be any doubt but that Mrs. Brookover is one of San Francisco's most capable vocal artists.

MRS. THOROUGHMAN AND WITZEL TRIO.

A concert arranged by Mrs. Frances Thoroughman will take place at Hamilton Hall, Oakland, tomorrow (Sunday) evening, January 18th, will be given by this well

known soprano soloist and the Witzel Trio. The following excellent program has been arranged for the occasion: Trio—Archesque—Blue Danube Waltz (Strauss), The Witzel Trio—Mrs. J. F. Witzel, pianist; Milton G. Witzel, violin; Richard P. A. Callies, cello. Songs—(a) Blossoming Lillies (Brahms), (b) At Paris (Rogers), Mrs. Frances Thoroughman, Mrs. Witzel, the piano; Violin solo—Gypsy Airs (Sarasate), Milton G. Witzel; Linsana parola, Aria from Aida (Verdi), Mrs. Thoroughman, Mrs. Witzel at the piano; Cello solo—Variations and theme, Roccoco (Tschalkowsky), Richard P. A. Callies; Songs—Bright Star of Love (band), with violin and cello obligato, Mrs. Frances Thoroughman, Mrs. Witzel at the piano; Rhapsody Hongroise No. 6 (Liszt), for Trio, the Witzel Trio.

CLARK DATE IN SAN JOSE POSTPONED.

The concert which was to be given by Charles Clark, the distinguished American baritone at the legs of the Pacific on Friday evening, January 16th, been postponed until Tuesday evening, February 1. The announcement did not reach the Musical Review office until last Wednesday morning just in time for insertion in this week's issue. The College of the Pacific made announcement of the change in the daily paper and we trust those of our readers who might have gone to San Jose to hear this able vocalist have seen announcement before their departure.

THE DOUILLET CLUB.

A program of unusual artistic merit was presented Sunday afternoon, January 11th, at the regular monthly meeting of the Douillet Club. Edvard Grieg was



MRS. MABEL ORDWAY-BROOKOVER

The Gifted Contralto Soloist Who Gave a Successful Concert Recently

composer chosen for this occasion. Miss Nellie Stone opened the program with the song, "Autumn Gale," which her beautiful, sympathetic alto voice and splendid interpretation delighted her hearers. Spectator interest was centered upon Professor Thomas V. Cator, who gave a most interesting lecture on "Life and Works of Edvard Grieg."

Miss Hannah Moore Furst gave great pleasure by her splendid rendition of Grieg's Sonata for piano, E minor, in which she displayed technical skill and poetic expression. Such playing is always noticed in Dean Douillet's pupils. They give evidence of his splendid teaching whenever they appear. Miss Hulda Riecker's lovely soprano voice was heard in a group of three songs—"The Princess," (b) "Solveig's Song," (c) "Thanks, Thy Hand," in which she displayed warmth of feeling and dramatic expression. The program closed with the beautiful Sonata in F for violin and piano. The splendid artists, Nat. Landsberger and Dean Douillet, were heard in this number to great advantage, making a delightful ending to an enjoyable program.

The following was the program: Autumn Gale, by Nellie Stone; Lecture on Life and Works of Edvard Grieg, Professor Thomas V. Cator; Sonata for Piano, Miss Hannah Moore Furst; (a) Solveig's Song, (b) The Princess, (c) Thanks for Thy Hand, Miss Hulda Riecker; Sonata for Violin and Piano in F, Prof. Nat. J. Landsberger and Dean Pierre Douillet.

ORPHEUM.

The Orpheum announces another splendid and interesting program for next week. Frank Corder, the famous American character actor and a capable little clown, will appear in Willard Mack's one act play, "The

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New pianos \$200 up. New player pianos \$385 up.

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Thirdly: New pianos as low as \$6 per month. Used pianos as low as \$4 per month. New player pianos as low as \$10 per month. Used player pianos as low as \$6 per month.

Fourthly: The reliable character of the instrument we handle, our unequalled service, both before and after purchase, our absolute guarantee and our one year exchange privilege combine to insure your absolute satisfaction.

Fifthly: We deliver free within 100 miles of San Francisco—we care for all instruments for one year without charge, and we give free \$100 worth of player music (your selection) with each new player piano.

There are many other advantages, little and big, which Kohler & Chase customers enjoy. Visitors welcome. Come in and look about our floors. You will not be urged to purchase.

Your present piano accepted at a liberal allowance as part payment.

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...which enables Mr. Keenan in the role of a con-
terate Colonel and a veteran of the Civil War to
paint one of those life-like portraits he has the power
to create at will. Fred Lindsay, Australian Bushman,
adapt sensational feats of swordsmanship to the
tick whip. Edna Showalter, late prima donna of the
New York Metropolitan Opera House Company and a
toratura of great range and sweetness will sing favor-
operatic selections. Albert Von Tilzer, whose name
a household word as a composer of popular songs
all, with the assistance of Dorothy Nord, sing a number
the songs he has made so famous. Sharp and Turek
will impersonate the city negro and also indulge in song
and dance. Next week will be the last of Bert Fitz-
gibbon and Martin Johnson's Travelogues. It will also
include the engagement of Maurice and Florence Wal-
ton who will present the Brazilian Maxixe, the Skating
Tango, the Tango and the Eccentric One Step.

ALCAZAR.

Andrew Mack, the premiere interpreter of Irish drama
in America, will begin a limited starring engagement at
the Alcazar Theatre, next Monday night, January 19th,
supported by the regular Alcazar players and five espe-
cially engaged artists. Mr. Mack has been brought to
the Coast by Belasco & Mayer, who thereby remove
him from his position as chief feature of the Lillian
Russell All Star Vaudeville Festival, in which he has
been receiving the highest salary ever paid to a male
vaudeville artist of American birth and training. Mr.
Mack's opening play will be the beautiful romance of
Shakespeare's forest poet, "Tom Moore," written especially
for him by Theodore Burt Sayre. His impersonation of
the irresistible Celtic bard is one of the most captivat-
ing performances in modern comedy, and has become
only renowned in every country on the globe where the
English language is spoken.

Orpheum O'FARRELL ST bet. Stockton and Powell
Safest and Most Magnificent Theatre in America
Week beginning this Sunday aft.—Matinee Daily
Perfect Vaudeville.

Frank Keenan, the American actor and his com-
pany in "Vindication," by Willard Mack, Fred Lin-
say, famous Australian bushman and stock whip
expert; Edna Showalter, "The Girl of the Golden
Voleys"; Albert Von Tilzer, American popular song
writer and Dorothy Nord; Sharp & Turek, the
Chocolate Dandies; Bert Fitzgibbon, the original
Daddy Dill; Martin Johnson's Travelogues; world's
news in motion views; last week Maurice and Flo-
rence Walton, world's most popular ball room dan-
cers. New programme.

Evening Prices—10c, 25c, 50c, 75c. Box Seats \$1.00
Matinee Prices—(Except Sundays and Holidays) 10c, 25c and 50c.

Telephone Douglas 70

PADEREWSKI CONCERTS POSTPONED.

Manager Will L. Greenbaum received a wire from
Paderewski last Thursday morning that all that artist's
concerts in California were temporarily cancelled on ac-
count of neuritis, an illness which has played havoc
with Paderewski's concert tours before this. Efforts
are being made to give the concerts some time in Feb-
ruary. The Pacific Coast Musical Review desires to call
the attention of its readers to the fact that the Bachaus-
Parlow Concert, which will take place at Native Sons' Hall
this afternoon will form a splendid substitute for
those who will now be unable to attend the Paderewski
event tomorrow.

Emlyn Lewys began his work as organist of the Fifth
Church of Christ Scientists, which meets at Native Sons' Hall
every Sunday, on the first Sunday in January,
namely the fourth. He gave excellent satisfaction and
he was highly commended for the fine volume and ex-
pression he is able to secure from the reed organ in-
stalled there. He understood so well how to manipu-
late the stops that many were under the impression that
the instrument was a pipe organ. The program was of
a highly artistic character.



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Pavlova

Russian Ballet Season
Opens Monday Jan. 19 One Week
Matinees Saturday and Sunday

VALENCIA THEATRE

Program Changed Nightly

Tickets \$3.00, \$2.00, \$1.50, \$1.00, at Sherman Clay
& Co's, Cor. Sutter and Kearny. Mail orders to
Will L. Greenbaum

IN OAKLAND
One Night Only, Monday Feb. 22
Ye Liberty Playhouse

Coming! CLARA BUTT, the Great Contralto

Wilhelm Bachaus

The Eminent German Pianist

Will appear on the Pacific
Coast during January 1914

Under the general direction of
LOUDON CHARLTON, Carnegie Hall, New York

"Liszt's 'Waldesrauchen,' the third 'Lie-
bestraum,' and the 'Campanella' were
played even more effectively than the
Chopin numbers. The pianist's most re-
markable feat, however, was the playing
of Brahms' Paganini Variations. They
offer almost insuperable difficulties, which,
Mr. Bachaus overcame triumphantly."—
H. T. Finck, in N. Y. Evening Post.

Mr. Bachaus Will Appear on the
Pacific Coast on the Following Dates

Los Angeles and Southern California
January 11 to 17, 1914

Direction L. E. BEHYMER

San Francisco and Vicinity,
January 4 to 10, 1914

Direction WILL L. GREENBAUM

Portland and the Pacific Northwest
February 1914

Direction STEERS & COMAN

Be sure and attend the Bachaus concerts

SHORT ITEMS OF INTEREST.

Frank Vincent gave a very enjoyable studio recital at his downtown studio at 375 Sutter Street on Monday evening, January 12th. Although but recently announcing his decision to devote most of his time to teaching and singing, Mr. Vincent has already assembled around himself a fine array of students and admirers, and his many fine personal qualities never fail to add to his already large host of friends. This recent studio recital was an unequalled success in every respect. The program rendered on this occasion was as follows: Invictus (Hahn), Requiem (Homer), Love of My Dreams Farewell (Driver), For Ever and a Day (Mack), Danny Deaver (Dunrosch), Caro mio ben (Old Italian), Pur Pur (Old Italian), Ideal (Pozzini), Quasi pro Papadon Faldst (Verdi), Di Provenza il mar (Traviata (Verdi)), Ich erolle nicht (Schumann), Du bist wie eine Blume (Schumann), Der Doppelgänger (Schubert), Traum durch die Dammerung (Strauss), Zueignung (Strauss), Erlkönig (Schubert), Jack Rantz, accompanist.

The January events of the Pacific Musical Society are of exceptional merit. The first one took place last Wednesday morning, January 14th, at the St. Francis Hotel Colonial Ballroom, and the program was rendered by Mrs. Henry Banks, piano; Rev. R. L. Rider, baritone; Mrs. Roger Lemmon, soprano; Nicola Zannini and John Tibbits, clarinet and piano. On Wednesday morning, January 21st, the program will be presented by the following artists: Mrs. L. Roy Chase, soprano; Miss Ruth Buchse, contralto; Mrs. Rosenstien, piano; Wm. Laria, violin, and S. Ben, cello. The fourth anniversary of the Pacific Musical Society will be celebrated with a breakfast and entertainment at the St. Francis Hotel on Wednesday, February 11th.

The third concert of the season 1913-14, which is also the third season of the Portland Symphony Orchestra, will take place Sunday afternoon, January 18th. George E. Jeffery will be the conductor on this occasion. Mr. Jeffery is well known in San Francisco, having been one of the prominent violinists and orchestral players here for a number of years. When the Orpheum opened its first Portland house Mr. Jeffery was appointed leader of the orchestra and has made good. That he stands high in the estimation of the Portland musicians may be gathered from the confidence reposed in him when he was chosen as the conductor of the third symphony concert of this season. He is sure to prove satisfactory. The program to be directed by Mr. Jeffery will be as follows: Beethoven—Symphony No. 7 (Eroica), Op. 92; Martucci—Giza, Canzonetta (From the Suite of Four Little Pieces); Wagner—Vorspiel and Isolde's Liebestod; Sibelius—Valse Triste, Op. 44 (From the music to Arid Jernfeld's drama, "Kuolema"); Romance in C, Op. 42, for string orchestra; Lilla—Vergiss mein nicht, Pizzicato Serenade; Rossini—Overture to the Opera "William Tell."

A very instructive and interesting music service was given at St. John's Church of Petaluma on Sunday evening, January 19th. The soloists were Arthur Conradi, violinist, and Edward Lippitt, organist and choir master. Mr. Lippitt is well known as an exceedingly efficient pianist and teacher as well as organist, and he has a sufficiently large class of students in San Francisco to justify him to come here once a week. The program rendered on this occasion was as follows: Processional hymn, "Hark the Herald Angels Sing" (Mendelssohn), Anthem, "It is a Good Thing to Give Thanks" (Barnett), Chorus Choir, Response, "I'm a Pilgrim" (Marston), Mrs. Lovejoy, Mrs. White, Mr. Owen and Mr. Winfield; Offertory, "I Will Lay Me Down in Peace" (Buck), Mrs. Lovejoy; Organ, Choral and Minuet from "Suite Gothique" (Boellmann), Mr. Lippitt; Violin, "Melody" (Tschakowsky), "Adagio Pathetic" (Godard), "Humoresque" (Dvorak), Mr. Arthur Conradi; Organ, Prayer from "Suite Gothique" (Boellmann), Mr. Lippitt; Violin, "Swing Songs" (Barnes), "Meditation" from "Thais" (Massenet), "Romance" from "Concerto" in D minor (Wieniawski), Mr. Arthur Conradi; Organ, "Toccata" from "Suite Gothique" (Boellmann), Mr. Lippitt.

Harry Baker, baritone, a pupil of Mrs. M. J. Catchline's, appeared before an audience of over four hundred at Knights of Columbus Hall on Wednesday, December 3d. The affair was a joint reception and banquet of the Bruins Club and Woman's State Democratic Club of California. The young man possesses a dramatic voice of excellent quality, powerful and big range, and it is stated that there are few voices heard here with more promise than this one. The young vocalist is deserving of much encouragement. He sang Vesti la giubba, from Pazzello, and the well known tenor solo from La Tosca. He also sang Love Is Mine, by Clarence Garner, and Star of My Life, by Benza, revealing excellent efficiency in both the English and Italian works.

KÖHLER & CHASE MATINEE OF MUSIC.

The program to be rendered at the regular weekly Matinee of Music which will be given under the direction of Köhler & Chase at Köhler & Chase Hall this Saturday afternoon, January 25th, will again prove a source of much delight to the large audience which usually assembles on these occasions. Miss Ethel Rogers, the well known and exceedingly able soprano soloist, will render the feature numbers on the program. This exceedingly popular concert series is one of the most popular and busied affairs as well as one of the most profitable having appeared on the Pacific Coast here given before social and musical clubs and other organizations a number of public events. Mrs. Rogers possesses a voice of singularly charming quality and of gratifying range, sings with exquisite taste, and her enunciation is one of her finest accomplishments. On this occasion Mrs. Rogers will sing compositions by Hahn, Stern, Marshall and

The instrumental section of the program will again consist of a number of representative works by well known

composers which will be rendered on the Knabe Player Piano and on the Pipe Organ. The complete program will be as follows: Cavalleria Rusticana—Prelude and Siciliana (Mascagni), Knabe Player Piano; Printemps, Op. 41—Valse Chantée (Leo Stern), Were My Song With Wings Provided (Hahn), Mrs. Rees, with Knabe Player Piano accompaniment; Golden Buttercups, Idyll (Platzman), Narration (Nevin), Knabe Player Piano; I Hear You Calling Me (Marshall), Bonnie Sweet Bessie (Gilbert), Mrs. Rees, with Knabe Player Piano accompaniment; Selection, Pipe Organ.

SAN FRANCISCO MUSICAL CLUB CONCERT.

The first programme for 1914 offered by the San Francisco Musical Club took place yesterday morning in the Colonial ballroom of the St. Francis Hotel. The occasion was devoted to works of Beethoven, and, barring the fact that too many numbers by one composer cause the listener to lose his keenest interest and best sense of proportion as to merit, the programme was interesting. In the main, it was well given, and showed to some extent the variety residing in this great writer's pen. The opening number was the sonata in F major, for violin and piano, played by Miss Valesca Schorch and Mrs. Horatio Stoll. Mrs. W. S. Noyes gave the "Rondo," op. 51, in G, for piano, seldom played and announced as



KARL GRIENER
The Vienna Cello Virtuoso Who Scored a Brilliant Success at His Concert Last Sunday

not having been heard by the club membership for many years past.

Miss Elizabeth Warden gave a group of songs, accompanied by Miss Florence Hyde. Miss Aeline M. Wellendorf gave the "Appassionata," for piano, and accomplished an acceptable rendition. The immensity of this work bars its best exposition by any other than those who are constantly in the highest professional trim, although Miss Wellendorf showed her intelligence in the grasp of the intention and endowed her work with much feeling.

A "Sextette," op. 49, in E flat, gave the orchestral section of the club an opportunity to display its ensemble work under the leadership of Herman Martonne. The instruments involved were violin, viola, horn, clarinet, bassoon, violoncello and double bass, the players being Miss Valesca Schorch, Miss Frances N. Wilson, Miss Zoe Blodgett, Mrs. E. N. Ewer, Miss Ebert Randolph, S. Ben, strings, M. Mancini, clarinet, O. Roth, horn, M. Kolb, bassoon, and J. Lahann, bass. The number was characterized by creditable smoothness, the composition disclosing a pleasing harmony between the individualities of the instruments and comprising three movements, including a theme with variations, a scherzo and andante. — S. F. Chronicle, January 9, 1913.

THE GRIENAUER-LIENAU RECITAL.

A very discriminating audience listened with intense interest to the exceedingly artistic program rendered at the Cello and Song Recital given last Sunday by Karl Griener and Oscar Lienau. The numbers from the Bach Suites No. 3 and 6 aroused the greatest share of interest. In singing at San Francisco, where all the difficulties for the cello was rendered by Griener, a charming and flowing tone of singing beauty. On many points the movement made the impression of string trio on account of the flawless rendering of the triple and double chords. After one has heard the enormous difficulties of this cello composition by Bach, on begins to realize why one of the greatest artists can attempt to play this work of the gigantic composer which at the same time is classic and modern to its highest degree.

The other numbers of the program, were also difficult as the Hungarian Rhapsody by Popp, the A minor Concerto by Góttmann, and the Humming Birds by Griener, and seemed like child's play in the artist's hands after the gravity and depth of the great Bach Suite. In breadth and wealth and an alluring rich tone Griener can hardly find a rival. His temperament enables him to express the musical thought to an all embracing depth, and where the reign of the mood reigns, where words have nothing more to say, he says things with his instrument unutterable in any other language.

Mr. Lienau sang his numbers with good taste and an exceedingly pleasing tenor voice.

COLLEGE OF NOTRE DAME ACTIVITY.

A very delightful Piano and Vocal Recital was given by the Class of '14 (the graduating class) of the Notre Dame Conservatory of Music of San Jose on Saturday, December 13th. The program was presented by Miss Maria Harisburu, pianist, and Miss Luisa Luders, pianist. Miss Harisburu is also taking a course in voice culture. Both members of the graduating class played three compositions of a varied character, one of them being rather light or delicate in contrast to the other two, which have been selected from a heavier class of musical literature. Each student played a Beethoven Sonata, which she has analyzed, measure for measure. Both students have also studied in the same manner five Fugues of Bach and a tempered clavier, that is to say, they have analyzed them and played them, and their analysis they wrote them out in colored pencils so as to distinguish the various points of their technical or theoretical construction. Naturally enough they could not play all of their repertoire on one evening's program. Harold Bauer, while at the Conservatory saw all this work, and he expressed his delight and surprise that all the pupils were taught so thoroughly.

This rule of the Notre Dame Conservatory which enables graduates and undergraduates to analyze Sonatas and Fugues is very strictly adhered to. There is also a thorough course of harmony and counterpoint according to the grade to which a student may belong. The Sisters of the Pacific are very particular about the instruction of the fundamental principles of music as they are embodied in harmony, theory and counterpoint, and notwithstanding a natural desire on the part of the students to escape the more serious phase of music study, the Sisters are able to convince them of the necessity of adding these studies to their mental store of information.

The complete program on the occasion of this Graduates' Piano and Vocal Recital was as follows: Cavatina from "Queen of Sheba" (Gomodo), Vocal Solo—Maria Harisburu, Piano—Eileen Costello; Der Wanderer (Schubert-Liszt), Piano Solo—Lulu Luders; Rhapsodie Hongroise No. 11 (Liszt), Piano Solo—Maria Harisburu; Danse des Elfees, Op. 3 (Sapientinoff), Piano Solo—Luisa Luders; "Stride La Vampa" from "Il Trovatore" (Verdi), Vocal Solo—Maria Harisburu, Piano—Virginia Harrison; Elfenspiel (Heymann), Piano Solo—Maria Harisburu; Sonata, Op. 13 (Beethoven), Piano Solo—Luisa Luders; Sonata, Op. 27, No. 2 (Beethoven), Piano Solo—Luisa Harisburu.

CORT THEATRE.

The triumph of Margaret Hillington in "Within the Law" at the Cort Theatre has been a tremendous one. The playhouse has known but few empty seats since the opening of the engagement last Sunday night, and the advance sale for the second week, which began last Sunday evening, augurs that large houses will continue to be the rule. Much has been heard in advance of Bayard Veiller's drama of American life, and naturally much was expected of it. No play of recent years has been the subject of greater discussion. The press of the country has voted an almost incredibly large amount of space to the merits of this drama. Obviously "Within the Law" had an advance reputation to live up to. To say that in every way it met the expectations of San Francisco's playgoers is to tender the drama the highest praise.

Margaret Hillington as Mary Turner has even surpassed her vivid, emotional acting in "Kindling and the Thief." The underpaid, wage-earning shopgirl is depicted in more than sympathetic fashion. The development of Mary Turner from this timid, shrinking girl into a woman of extraordinary ingenuity and daring, living by her wits, and evading the law, is disclosed with the sure touch of the true artist. She has been wrongfully convicted and sentenced to prison, and upon her release is persecuted and harassed, until in desperation she turns upon her pursuers representing the law. She matches her wits and courage against the brutality of the police, and preys upon society, remaining, however, always "within the law." Miss Hillington's work in the Veiller play establishes her with the greatest emotional accuracy.

The supporting cast is eminently worthy of the star. Admirable characterizations are contributed by Howard Gould, Neil Boran, Robert Elliot, Frank E. Camp, Jules Ferrar, Joseph Slater, Thomas L. Davis, Hilda Keenan, Sonia Jasper, Agnes Harrington, and a number of others.



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Price 10 Cents

PAVLOWA, PERSONIFICATION OF GRACE AND UNDULATING RHYTHMIC ART

Great Russian Dancer, Assisted by L. Novikoff and a Complete Ballet Corps of Efficient Artists, Receives Well Merited Ovations by Record Breaking Audiences of San Francisco's Most Prominent Theatre and Concert Goers

By ALFRED METZGER

Since Anna Pavlova first set her dainty feet the stage of the Valencia Theatre three years ago November, every one of those who were fortunate to witness her unique skill sang her praises over the art of dancing became a subject for discussion. No one of the numerous terpsichorean artists have visited this city remained so long in the memory of this community as this genius, who seems to have a niche by herself. As a rule, when people tell in enthusiastic terms of the many artistic qualities of representatives of a definite art, you form an exaggerated opinion of the object of such admiration; that in ninety-nine cases out of a hundred you are somewhat disappointed when you finally hear or see the artist so industriously heralded. It is not always the fault of the artist that your expectations are not met. On the contrary, it is often your own failure

to express a beautiful idea. Every figure seems to reveal an unspoken poetic sentiment. There is never anything commonplace in Pavlova's art. Even though the sentiments expressed by means of her pantomimic art might become lacking in refinement if they were translated into words, the manner of their conveyance precludes any possible leaning toward vulgarity. Pavlova's art in itself is refining. It is not so much what she does, as how she does it, that represents the strongest feature of her wonderful artistic accomplishments. It would be superfluous to go into details as to the various numbers on the program. It is only necessary to say that whatever was done by Pavlova was done in a manner absolutely unique and unforgettable. Her greatest triumph was undoubtedly achieved in her exquisitely dainty execution of a pizzicato composition in the third part of the program. But it is almost impossible to tell which was the best of her wonderful efforts.

In company with anyone less gifted than Pavlova, Novikoff would stand out graphically as a master of his art, which he no doubt is. But being so closely identified with Pavlova he can not but suffer in comparison. In order to receive an equal share of admiration with that matchless danseuse, her partner must be of equal artistic importance. And as there seems to be only one Pavlova in the world, we are ready to say that in mat-

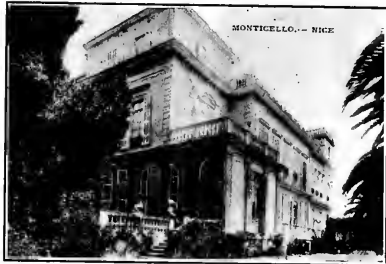
rather perfunctory performance of the first flute part, which marred the beauty of the ensemble occasionally on account of "breathy" execution. Otherwise the music was decidedly enjoyable and proved one of the most delightful features of an evening's entertainment. The success of this Pavlova engagement has been so pronounced that Managers Greenbaum felt justified in asking the company to give a return engagement on Sunday afternoon, February 1st. Particulars in regard to this announcement will be found in a notice following this review.

THE PAVLOWA SEASON.

The last performance of Pavlova and her splendid organization will consist of the following offerings: This Saturday afternoon, Paquita, The Magic Flute and a se-



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er the restrictions of human possibilities that are use of your unfulfilled expectations. But occasionally it happens that no matter how much you may of an artist, the reality not only proves your anticipations completely verified, but in some cases you are even pleasantly surprised to find the performance somewhat above your conclusions from the reports of your friends. One of these is Anna Pavlova. No matter what you may have of her art, no matter how highly her qualifications may have been painted to you by admiring enthusiasts, your own experience will always be that she sees anything you had expected of her.

writer has witnessed numerous exponents of the terpsichorean art perform their various rhythmic interludes of romantic sentiments. But aside from Pavlova there is but one who has retained a lasting corner memory, and that one is Adeline Genée. However, the first named represents an entirely different of the art, and since we are writing of her only, it is not within the confines of ethical criticism to draw at present any comparisons. Suffice it that Pavlova is one of two great exponents of the art of dancing whom we shall remember as long as music as an art, it is but natural to assume that it is so closely related to music that it is proper for a paper of this kind to dwell at length on the exquisite performance now in progress at the Valencia Theatre. That there is perfect harmony in the movements of Pavlova cannot be gainsaid by anyone used to close observation. Every step seems to

ters of masculine grace and limpidity there is but one Mordkin. And it is possible that the remembrance of that wonderful artist prejudices us against Novikoff. While such prejudice should not be permitted to creep into a critical review, nevertheless we are all human, and the writer somehow sees in his mind the wonderful performance of Mordkin in his arrow dance, or in "Giselle," when he lifted Pavlova into the air with an ease and grace that seemed to make the delusion of her ghostlike reincarnation a veritable reality. Nevertheless, Novikoff does some wonderful work, especially in the first and third part of the program. He really had not too much opportunity during the first performance to display his skill, and it is just possible that in subsequent performances he will be able to amply demonstrate his art in even a more pronounced manner. As we said before, he labors under great disadvantage in being compelled to exhibit his skill in company with such a remarkable artist as Pavlova, and lacks a certain magnetic personality, or shall we say personification of grace, which Mordkin possesses in a very great degree. However, neither Pavlova nor Novikoff are the only great dancers in this company. The ensemble and personnel of the Pavlova company of today is somewhat superior to that of the other Pavlova company. While Mordkin may not be here this time, there are Miles, Plascowiczka and Hutsova and MM. Berge and Oukrainsky. Every one of these four is an artist considerable above the usual type of Russian dancers.

One of the greatest successes of the evening was a trio danced by Miles, Plascowiczka, Hutsova and Crombova to the music of Schubert's exquisite Moment Musical. It made such an immense impression that the audience would not rest until an encore had been given. It was, by the way, the only encore of the evening. Another number that created more than the usual enthusiasm was the Bacchanale, danced by Pavlova and Novikoff, and forming the concluding number on the program. We do not like to close this review without calling attention to the fine orchestral accompaniment under the direction of Theodore Stier. The music was well selected and was played with vim and rhythmic accentuation. The only flaw that we could find was a

ries of divertissements: this Saturday night, Orientale, Les Preludes and other divertissements, and for the Sunday afternoon, request program according to the demands being received. The program will probably include the Orientale, The Invitation to the Dance, and the most popular of the divertissements, including the Pavlova Gavotte, The Swan, The Liszt Hungarian Rhapsody, Moment Musical and the Bacchanale. On Sunday the box office will be open at the Valencia Theatre after ten o'clock.

So great has been the demand for seats that Manager Greenbaum has arranged to bring the organization back for just one single performance on Sunday afternoon, February 1st, and this will be given at 3:20 in the afternoon, as the company must travel in a special train from Los Angeles just to make this one performance possible. The program will be announced during the week and will contain the gems of the entire repertoire.

On Monday night, February 2d, Pavlova will give a special performance in Oakland at the Liberty Playhouse, and the big theater will be crowded to the doors by trans-bay society as this will be Pavlova's first appearance there. A program of two ballets and a dozen divertissements will be given on this occasion, and the sale of seats will open at the Liberty box office next Thursday. For this event mail orders should be sent direct to that theater.

The Pasmore Conservatory will give a Solree Musical in the assembly rooms of the Conservatory at 1370 Washington Street this (Saturday) afternoon, January 24th. The participants on the program will be represented from the Junior class of violin, voice and piano.



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THE ADVENTURES OF CARL LANZER.

There is a peculiar genius residing in Los Gatos, the foot of the Santa Cruz Mountains, who now possesses the wonderful faculty of seeing reams of free copy in the daily and musical journals of the United States. Mr. Lanzer, that "like Withers and Ole Bull he does not live in managers." Possibly there may be a reciprocity in this feeling, for it would not surprise us too much to hear that the manager do not believe in Carl Lanzer. The Pacific Musical Review received a good many communications from Mr. Lanzer, but did not receive the extent of his fame until the leading critics of the United States paid their respects to New York's world famous violinist and great maker who has made Los Gatos his home. It is what Mr. Lanzer says of himself, and he ought to know. Our readers may not know that Mr. Lanzer has issued challenges to the world's greatest violinists, including Kreisler, Elman, Kubelik, and, in fact, to whoever dares to say that he is superior to Lanzer of Los Gatos. Indeed, we are so informed that all these great artists are practicing eight hours a day to be in trim in to accept the challenge of Mr. Lanzer, and tremblingly the arena to watch the "American paganiini come back." We sincerely hope Lanzer, the American "white hope" among violinists, will not fail to come properly and win out in the fifteenth round. Well, is the latest communication received by this:

PROPE'S MUSIC CENTERS STIRRED OVER AMERICAN PAGANINI'S CHALLENGE.

Lanzer, New York's world famous violinist and violin maker, who has made Los Gatos, Calif., his home, and who won the distinctive sobriquet of the "great slinger," Ilma de Murska, has stirred up a hornet's nest with his world famous challenge to the violinists of the world to meet him in open contest at the Pacific Exposition at San Francisco. The Americanian sent Jan Kubelik a personal challenge to Lanzer to meet him at the Fair in 1915. The most noted violinists are hearing from Uncle Lanzer, the great wizard of the bow every day. Best wishes.

JOE MAILLOUX,
CARL LANZER Press Rep.
ly note—Like the great Mollenhauer, Withers
Ole Bull, Lanzer does not believe in MANAGERS.

of a certain kind of genius can possess such
in his ability. The Musical Review
with bated breath the progress of this
championship. Since fierce combats
tests are prohibited by the police, the field
may have to be changed to Reno, Nev.,
the great violinists of the world may see
their divorce from their present artistic
tions. Mr. Lanzer should not forget to
the various moving picture companies to
resented on this occasion and record these
by rounds. There is one thing missing.
Lanzer has not yet appointed a referee who
ing to give the decision. We trust that he
at confer that honor upon us, for, although
is not always been very sweet to us, still we
like to enjoy earthly existence for a few
more, for we are convinced that if we tried
erfare in the clinches our days would be
red. Another question we would like to
answered is, whether the contest is being
according to Lord Queensbury rules. Of
there will be strings to this combat, but
of the violinists need cross the bridge until
s to it.

THE PARLOW-BACHAUS JOINT CONCERT.

Two Distinguished Artists Combine to Present One of
the Most Interesting and Artistic Programs
Heard Here in Some Time.

By ALFRED METZGER

The joint concert given by Kathleen Parlow, violinist, and Wilhelm Bachaus, pianist, proved to be one of the most important musical events heard here this season. That Native Sons' Hall was not crowded to the doors last Saturday afternoon on this memorable occasion is another proof that the support of genuinely meritorious musical events on the part of the public is still insufficient, and this paper cannot yet rest in its strenuous, and at present apparently ineffective, campaign in the interests of a better encouragement of public musical events of prominence. It was gratifying to note many of San Francisco's leading musicians in attendance, but there were many absent who should have been there and added their enthusiasm to the rest. We are beginning to think more and more favorably of our idea to print an occasional list of names of leading teachers and artists who attend concerts, and in time it will be possible to get an idea as to how many of them can be depended upon to give an adequate welcome to artist visitors of distinction. They surely would form a roll of honor well worthy of preservation. It may also be possible to interest those who do not attend concerts adequately in a manner that might inspire many to emulate such an excellent example.

But to return to the Parlow-Bachaus concert. The program opened with the performance of the well known Grieg Sonata for violin and piano in C minor. While this work is well worthy of admiration in many respects, it is not the best composition that could have been selected for this occasion. There are quite a few violin and piano sonatas of a more important and more



JOSEF HOFMANN

The Eminent Piano Virtuoso Who Will Appear at the
Columbia Theatre on Sunday Afternoons,
February 1 and 8

imposing character that could have been chosen for interpretation by two such artists. We do not think it necessary to mention some of them as any good musician will know what we mean. However, we thoroughly enjoyed this work as presented by these two distinguished exponents. Technically as well as musically they gave a very effective reading of this composition; the cantabile passages in which Grieg is so successful were emphasized to a considerable degree. The ensemble work was charming and the sometimes difficult technical intricacies were rendered in a manner so graceful and natural that their difficulties were almost obscured.

Kathleen Parlow gave a decidedly musicianly rendition of the Paganini Concerto. Again it was the fine pliancy of her tone, the exactness of her intonation and the brilliancy of her technical execution that appealed to her hearers. Especially noticeable again was her grace in bowing and the decidedly intellectual character of her phrasing. She was well worthy of the hearty applause that greeted the conclusion of her performance. She was also successful in arousing the enthusiasm of her hearers with her splendid rendition of a group of solos including the Andante by Lalo (particularly well presented), the Kreisler Tambourine Chinois (which might have been played with a little more limpidity and "airiness"), and the Wieniawski Polonaise which was rendered with Miss Parlow's fine rhythmic sense.

Wilhelm Bachaus gave a truly masterly reading of the Brahms variations on a theme by Paganini. It is very seldom indeed that one is able to hear a composition of such pre-eminent technical characteristics interpreted with such a wealth of emotional coloring. Mr. Bachaus also delighted his hearers with a group of three gems including the Schubert Impromptu Op. 142 No. 3 in B flat, Smetana's Bohemian Dance and Saint-Saens' Etude en forme de valse. A concert of this nature is so rarely heard here that those who attended surely had reason to feel gratified with the highly artistic atmosphere that prevailed throughout the event. Manager Greenbaum is entitled to considerable credit for using his influence to bring two such excellent artists together, and we thoroughly believe that this idea of

"joint concerts" will find a ready response in the hearts of our music lovers as soon as their regular occurrence has become an established fact. But in order to have an opportunity to hear such great artists in concerts the musical public must show a more receptive mood toward them, else there will be no inducement for either manager or artists to continue these events. It seems to us that it should be a natural feeling of pride that would inspire our teachers and students to see such concerts frequently presented in this community.

MADAME SEMBRICH AT HER NEW HOME.

The World's Greatest Colorature Soprano is Taking a
Well-Earned Rest at Her Magnificent Castle in Nice.

Madame Marcella Sembrich, recognized by the most authoritative critics as the world's foremost colorature soprano, has recently purchased a beautiful castle near Nice, France, known as Villa Monticello. Ever since her last big international concert tour she has lived at her new home to rest from her numerous concert engagements. To occupy her time in the interests of her beloved art Madame Sembrich has decided to teach a few exceptionally gifted and intelligent vocalists, foremost among whom was the famous prima donna Alma Gluck who is proud of the opportunities that favored her with such a master of vocal art as Madame Sembrich undoubtedly is. Madame Sembrich also practices constantly and her wonderful voice is now in as excellent condition as ever. She expects to appear in a few concerts in Europe during next season, but has not made any plans as to an American appearance. It is most likely that for the present she will spend most of her time in teaching. Besides Alma Gluck, Madame Sembrich numbers among her most successful pupils a tenor of extraordinary facilities. Most of her students are Americans. The Diva is exceptionally interested in the cultivation of fine voices.

The accompanying pictures will give the reader an idea as the beauty of Madame Sembrich's new home. The writer has heard many vocal artists and among the numerous colorature sopranos, but none of them can equal Madame Sembrich in her individual style of interpretation and beauty of voice, which is as sonorous and resonant in the middle and lower register as it is flexible and velvet-like in the high notes. But it is in the expression and emotional tone coloring where Madame Sembrich overshadows all the colorature sopranos we have heard, and in concert she is surely one of the greatest exponents of some that ever lived. We sincerely hope that her temporary residence in the beautiful French Riviera will keep the Diva at the present height of her marvelous career and enable us to hear her again in the full force of her great artistic genius.

CLARA BUTT AND KENNERLEY RUMFORD.

Last year Clara Butt, the possessor of the most wonderful contralto voice in the world and an artist of the first rank, visited this city for the first time in conjunction with the eminent baritone and song interpreter, Kennerley Rumford, and made one of the most pronounced successes ever achieved by any artist in this city. Although long known in Europe as artists of the city, and, as a result, notwithstanding Manager Greenbaum's vigorous publicity campaign, a rather small audience greeted them at their first concert. No sooner had each of the artists sung a group of songs, however, than a rush was made to the box office, and over four hundred seats for the second concert were sold before the first was finished. Naturally, a crowded house welcomed the great singers at their second appearance, and at that time Mr. Greenbaum made arrangements to again present them on their return from a tour of the Antipodes. Unfortunately, a delayed steamer has interfered with their plans, so at present Mr. Greenbaum can definitely announce only one concert, and he hopes that after their visit South they will return and complete their contract.

This concert, with a superb program, will be given next Saturday afternoon, January 31, at Scott's Rite Auditorium, and the sale of seats will open Tuesday morning at Sherman, Clay & Co.'s and at Kohler & Chase's. Here is the list of works to be given:

- | | |
|---|---------------------|
| (a) Die Mainacht | Brahms |
| (b) Ständchen | Brahms |
| (c) Mädchen mit dem roten Mundchen | Franz |
| (d) Largo al Factotum (Barber of Seville) | Rossini |
| (e) Mr. Rumford | |
| (f) Aria, "O Don Pateale" (Don Carlos) | Verdi |
| (g) L'Anglais (Old Breton Air) | Verdi |
| (h) Arranged by Bourgaunt-Ducoudray | |
| (i) Mein Mädel | Brahms |
| (j) Creation's Hymn | Bethoven |
| (k) All Thro' the Night (old Welsh air) | arr. by Somervell |
| (l) When the Child Was a Child | Walfover |
| (m) She Moved Thro' the Fair (old Irish air) | by Hughes |
| (n) Ballymore Ballad | by Hughes |
| (o) Shepherd, See Thy Horses Foam | by Hughes |
| (p) Hungarian Folk Song | |
| (q) Recitative and Air from "L'Enfant Prodigue" | |
| (r) Mandolin | Debussy |
| (s) Bolero | Debussy |
| (t) B for Barney | Belfast street song |
| (u) Women of Iwer | Loughborough |
| (v) "An Chair de la Lune" | Bouillidou |
| (w) Mme. Butt and Mr. Rumford | |

The annual examination of the American Guild of Organists will be held in San Francisco, under the auspices of the Northern California Chapter during the last week in May. Successful candidates will receive the Diploma of Associate or Fellow of the Guild. The examination is both theoretical and practical, and includes every subject properly connected with an organist's duties. Particulars may be had on application to the Secretary, Edgar L. Reinhold, 2523 California St., San Francisco, Cal. The examination will be conducted by three Fellows of the Guild.

MUSIC AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION.

While it is yet too early to announce with finality the musical plans of the Panama-Pacific International Exposition the directorate has formulated a scheme of entertainment the working out of which promises to place music on a footing of artistic importance and interest equal to that of any of the other departments of its extensive activities. The program embraces a series of symphony concerts to be directed by the ablest conductors of this country and Europe; a season of organ recitals to be contemporaneous with the Exposition, that is to say, lasting from February to December, 1915; innumerable band concerts—the flourish of military music being designed to be continuous throughout the Exposition term and in many different sections of the 625 acres of Exposition domain; choral contests in which noted musical organizations will participate; the Elstved, in which will be assembled many Welsh singing societies, and it is likely that the National Music Teachers' Association will convene in San Francisco in 1915.

Special importance is attached to the series of organ recitals which will be given in Festival Hall, for which it is proposed to obtain, as the climactic feature, the presence and playing of an organist of international fame. Interpreters of national and local reputation will be heard also in the recitals that will be given daily in Festival Hall, the main auditorium of which will seat 3000 persons. The organ itself will be installed with the warranty of the Guilman.

Mr. Stewart was engaged for the Panama-Pacific International Exposition after a careful consideration of the impressive claims of a host of applicants for the honor. Mr. J. B. Levison, an amateur musician of unusual gifts, coupled with business sagacity demonstrated in a highly successful commercial career, is chairman of the committee on music, and as though with distrust of the Exposition to divulge its plans relative to the music for the celebration in which the world will join in 1915, is found to arise from the very magnitude of its projects and a very proper hesitancy to discuss them publicly until the ends, which compass the entire world of music, have been measurably attained.

JOSEF HOFMANN.

Of all the pianists living none hold a more exalted position in the world of music than Josef Hofmann. The genius of this master player was recognized when he was a mere child of five, and he is one of the very few "Wunderkinder" who have lived up to the predictions of their youth, and Hofmann has more than lived up to them. Every single year in his life he has progressed to a wonderful degree, and as an Eastern writer expressed it some weeks ago: "If Josef Hofmann continues in his progress it will be but a few years before he will completely revolutionize the art of piano playing." At present he is accomplishing on the piano the effects that ten years ago were not deemed possible on that instrument. Many consider Hofmann the most important of the pianists now before the public, and his popularity is equally great among his brother artists, the critics and the big public, and in most cities a Hofmann audience is invariably limited by the capacity of the houses. Hofmann and Paderewski are today the greatest drawing cards of any instrumentalists in the world. Manager Greenbaum announces two superb programs by this master to be given at the cozy Columbia Theater, the dates being two Sunday afternoons, February 1 and 3. Here is the program for the first concert:

- | | |
|---|----------------------|
| (a) Sonata, D minor, op. 31 No. 2 | Beethoven |
| (b) Bagatelle, D flat major | Beethoven |
| (c) Marche des Titans, A minor | Beethoven-Rubinstein |
| (d) Improvisation, D flat major | Chopin |
| (e) Nocturne, F minor | Chopin |
| (f) Valse, D flat major | Chopin |
| (g) Sonata, B flat major, op. 10, No. 3 | Chopin |
| (h) Solree en Virenda | Debussy |
| (i) Polichinelle | Bachmann |
| (j) Berceuse | Liszt |
| (k) Rhapsody No. VI | Liszt |

On February 3 the program will include a group of Schumann works as follows: Aufschwung, Warum, Ende vom Lied, Des Amonds, and Traumwunder; a Chopin group consisting of Valse A minor, Polichinelle A major, Etudes in C sharp minor, A flat major, C major, and C minor, and the colossal and only Sonata by Liszt. The tickets will be ready next Wednesday at both Sherman, Clay & Co's and Kohler & Chase's. Hofmann will not play in Oakland this season.

JOHN MCCORMACK.

John McCormack, the young Irish tenor, is really at the very threshold of his career. Only a few tenors have won renown before reaching the age of thirty-five, while this young Irishman was world-famous at the age of twenty-two and today is barely thirty. Naturally, the voice of a man at thirty is at the very zenith of his beauty, and McCormack's voice will continue to develop and grow for the next ten years. Naturally musical in the highest degree, and with the highest ambitions, there is no telling to what heights McCormack will soar. He has just been engaged to sing the tenor roles at the Mozart Festival in Salzburg next August, with Lilli Lehmann, Cadski, Farrar, etc., in the casts, and Mme. Lehmann, who ennobled him, pronounces him as great a lyric as Caruso is a dramatic one.

The concert stage McCormack is the only great capable of giving a satisfactory program, with the

single exceptions, perhaps, of Bonel and Slezak, and as far as variety is concerned he excels either of these. The last time he appeared here, McCormack sang in French, Italian and English, besides some Gaelic songs, but for the past two years he has also studied the German lieder, and will sing some of the exquisite Brahms, Schubert and Schumann works, so rarely heard with the tenor voice, on his programs.

Accompanied by Vincent O'Brien, the organist of the Cathedral of Dublin, and Duncan McBeath, a young Scotch violinist, McCormack will arrive in this country early in February, and Manager Greenbaum will present him in a series of three concerts, opening Sunday afternoon, February 15th, at Scottish Rite Auditorium, which proved too small to hold the McCormack crowds two years ago and will again be packed to the doors every time this star appears. To hear John McCormack sing "I Hear You Calling Me" and "Mother Macbree" is alone worth the price of a seat. Tenors like this man are heard but rarely in a lifetime.

AMERICAN GUILD OF ORGANISTS DINNER.

The Northern California Chapter of the American Guild of Organists gave a dinner last Tuesday evening at the Hotel Oakland, and even though the weather was most forbidding a large representation was present. Dr. H. J. Stewart, dean of the chapter, presided, and during the affair remarks were made by several members and guests about the importance of organ music. The trend of the occasion was toward the necessity for arousing musicians as well as laymen to the value and beauty of the organ as a solo instrument, with some testimony in favor of the increasing interest in this comparatively unappreciated instrument. From his experience as teacher, organist and composer, Dr. Stewart dwelt freely and entertainingly on the virtue of the organ, and mingled with his more serious remarks several well flavored with



CLARA BUTT AND KENNERLY RUMFORD
Who Will Appear at Scottish Auditorium Saturday Afternoon, January 31

humor. In fact, the evening was much given to witticisms which contained meat with merriment.

Alexander T. Stewart of Oakland, not an organist, but an ardent musician and admirer of the organ, voiced his regret that more opportunities were not forthcoming for the hearing of works by such men as Widor and Caesar Franck, and later it was pointed out to this speaker that were these opportunities provided there would be no lack of attendance on the part of those able to attend. Glenn H. Woods, an organist and guest of the chapter, was enthusiastic in his claims for the organ and dwelt especially on the necessity of a municipal instrument, quoting some of the prominent cities of the East—Pittsburg, Portland, Me., and others—where organ recitals are maintained every day and well attended, the city paying for an organist.

The musical representatives of the San Francisco press were ably spoken for by Redfern Massey, who not only reviewed much of the local musical situation, but made clear to many of the demands which assail the time of critics, preventing them from "being two places at once," and often, therefore, being obliged to forego much that is worth while and even enviable. The speaker's resume and suggestions were met with a warm approval. Wallace A. Sabin, unavoidably absent, sent his regrets and remarks by letter, which was read by Organist Hook of Howard Presbyterian Church, San Francisco. The tenor of Sabin's sentiments was decidedly one of humor, though cleverly involving much to convey his interest in the matters of organs and organists in general.

Informal remarks were made by John Haraden Pratt, Mrs. Augusta Lowell Garthwaite and Miss Virginia de Fremery and several toasts were offered to absent members. The guild is a flourishing body, active in its aims and enthusiastic in its belief that practical value which he derived from its existence, both for those who comprise it and for those at large whose interest in the organ is beginning to be more widely intelligent with each year.—S. F. Chronicle, Jan. 18, 1914.

PACIFIC MUSICAL SOCIETY CONCERT.

The first concert for the year 1914 was given by the Pacific Musical Society last Wednesday morning at the Hotel St. Francis. The affair was marked by some

originality and much excellence and in spite of a gale storm on the outside, members and guests gathered with laudable indifference to hear the opening programme of the new year, Mme. Emilia Tojetti presided. Those who took part included Mrs. W. H. Banks, piano; Rev. R. R. Rinder, baritone; Mrs. Roger Lennon, piano; Nicolai Zanini, clarinetist, with John Tibbits the piano. The two latter were heard in a concert for clarinet and piano by G. W. Birch, this being one of the day's novelties accepted with cordiality pronounced to be unexpectedly attractive.

Mrs. Banks was heard in two piano solos, "Gavi Rocco" (Alfred Gruenfeld) and "Waldesausch (Liszt), each given with a nice sense of interpretation. Rinder sang a group of four songs, showing versatility of ability in the handling and pleasing his hearers. Numbers were Handel's "Arm, Arm, Ye Brave," "Enough" from Mendelssohn's "Elijah," "Der Wando" (Schubert) and Schumann's "Two Grenadiers." Roger Lennon sang two songs, "Ungeuduld" (Schubert) and the Bach-Gounod "Ave Maria," her work, in main, being pleasurable. The next concert by this city will take place on the morning of January 28th, S. F. Chronicle, January 18, 1914.

FERRUCCIO BUSONI IN RUSSIA.

Ferruccio Busoni started last week on an extensive concert tour in Russia. It is his second tour within last twelve months. Last year's tour after a long absence from Russia beat all records. He played thirty-five recitals in less than 10 weeks. No less than eight of these were given in St. Petersburg, three in Helsingfors, Odessa and Kiow and five in Moscow.

The present tour will take the Maestro much further East. He will not stay at any hotel except at St. Petersburg, but live in a private car or so-called saloon, which the traveler experienced in American methods stipulated before he signed the contract with the Russian Managers.

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Clara Butt The World's Most Wonderful Contralto and
Kennerly Rumford The Eminent Baritone
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ORPHEUM.

The Orpheum bill for next week will contain six entirely new acts. Those famous musical comedy stars Walter Lawrence and Frances Cameron will appear in elaborate singing and dancing skit called "A Bit of Adway." The Four Original Perez the most wonderful equilibrists that have ever visited this country will exhibit their skill on free bounding ladders. "The Little Cross," a comedy melodrama by Will Irwin and Ralph E. Renaud from Mr. Irwin's story "Uncle Edward Cousin Silas" originally published in the Saturday Evening Post will be presented with a thoroughly efficient cast. Both dramatists are San Franciscans and Renaud will be remembered as a fearless, brilliant, thoroughly capable dramatic critic. Paul Conchas, a German Wilhelm's Military Hercules whose marvelous strength enables him to perform seemingly impossible stunts will appear in his new intermezzo "Achilles and the Trojans." James Hughes Smith and Jim Cook styled the Millionaires" assisted by Marie Brandon will present an entertaining act the principal ingredients of which are song, dance and comedy. Roy Cummings and Edna Gladings Eccentric Funsters will amuse with a roughly original and diverting act. Next week will be the last of Edna Showalter, "The Girl with the Golden Voice" and Frank Keenan in his great dramatic success "Vindication." In compliance with popular demand Maurice and Florence Walton, the world's most popular ballroom dancers will be retained another week.

ALCAZAR.

The celebrated interpreter of Irish drama, Andrew McKim, will follow his highly successful production of "The Moore" with the second of his offerings for his season at the Alcazar, when, on Monday night, he will present, for the first time in this city, Edward E. Keenan's captivating Irish comedy drama, "The Way to the Sun." This delightful play was written especially for McKim and it was one of the chief successes on his last tour of Australia. Following that, he played it three successive years in the East. "The Way to the Sun" is a modern play, one act of which is laid in New York and the other three in the most picturesque parts of Ireland. Throughout the entire play the action and the dialogue never flag for a moment. The plot follows incident quickly and effectively until the fall of the curtain and interspersing it all are some of McKim's own melodious compositions, each a gem from the Emerald Isle.

REVIEW OF NEW MUSIC.

Boosey & Co.'s fourth issue of Novelties comprises two Songs, a Duet, a Cycle of Musical Recitations, and Piano Solo.

Cuckoo Song is a highly artistic composition by Roger Quilter, specially written for and dedicated to Madame Melba. Beautiful figures in the accompaniment contrast the bird-like descriptiveness of the voice part, and while essentially a big calibre song of concert stamp, the technical difficulties are not such as to limit its use to advanced singers.

A Song of Dawn, by A. Kingstone-Stewart, shows a most musically development of a theme of devotion and thankfulness. This song is constructed in a manner that allows for marked individuality in expression, and the depth, warmth and color of the broadly phrased harmonies make a rich background for the vocal lead and at the same time prepare the way for a most impressive climax.

There is an almost universal appeal in the plaintive melodies of Hibernia, and in The Eden of My Dreams. Douglas Taylor has given us an Irish song of tender beauty which expresses with rare melodic charm the deep-seated longing for old home scenes.

Out of the Mist is another big song which should add to Wilfrid Sanderson's fame. Having a clear-cut and well-defined relationship between voice and accompaniment the dynamic shading is for the most part mezzo-forte, intensity being procured more by a repressed thrill in the voice rather than by forcing.

Not Really, by Ivor Novello, is another evenly balanced song of the indirect "love" type. The piquant rhythm and natural melody make this song very acceptable as an encore number.

Sweet Eyes I Love, is a simple but attractive love song by Haydn Wood. Embodying distinct melodic freshness with pleasing harmonies, its atmosphere of purity is in striking contrast to the more exotic type of love song.

The Jolly Old Bachelor is the title of a song that serves to introduce Merlin Morgan, a new-comer amongst Boosey & Co.'s song-writers. This is a composition of pronounced merit both from the standpoint of music and sentiment. A rollicking accompaniment most fittingly clothes the spirit of the verse, and on account of its originality admits of frequent repetition without monotony. The penultimate strain is a beautiful andante movement in which sustained chords are used to emphasize the pathetic sadness expressed in the voice.

A Short Cut, is a topical dialectical duet, words by P. J. O'Reilly, music by the well-known composer, H. Trotter, who has made a particularly catchy score and imparted the true comic flavor to the irresistible humor of the verse.

Behind the Nightlight, is a collection of narratives dealing with the mystical forms which, in the imagination of a child's brain, live in the dark places and behind the nightlight. This collection is the invention of Joan Maude (age 3), recorded verbatim by her mother, Nancy Price, the well-known actress, and set to music by her godmother, Liza Lehmann.

Valse Panama (1915), by Paolo F. del Campiglio, written, as its title indicates, in honor of the approaching Exposition, is suitable for either concert or dance. The haunting melodies of the first and third movements particularly should make this number widely known.

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SHORT ITEMS OF INTEREST.

The Pacific Coast Musical Review is in receipt of a program of the Music Teachers' Association "links," which was given in honor of the Alameda County Teachers' Association on Saturday evening, January 17 in the social hall of the German House. Among those who took part on the program were: Miss Helen Colburn Heath, Miss Beatrice Clifford, Mrs. M. E. Blanchard, Mrs. A. P. Bridge, Mrs. Alice Keller Fox, Mrs. M. Trombini, Mrs. H. Berthrick, Mrs. Frances Thorpe, Mrs. E. E. Young, Mrs. S. Savannah, Mrs. Olive Orblison, Mrs. E. R. Davis, H. B. Pasmore, Samuel Savannah, John C. Manning, Frank C. Griffin, and H. Berthrick. The program was printed on beautifully colored paper and the lyrical and operatic were as unique as it was according to the rules of "jinksdom." We would gladly print the same, but the comments are so truthful and realistic that many members of the profession who do not belong to the Teachers' Association may take the remarks to themselves and may sue this paper for libel. We suspect that Col. Savannah has more to do with the fanciful aspect of the program than he would care to confess. He is down on the program as the conductor, but no information is given as to who the grippan was. Anyhow we are informed that the affair was a very successful and enjoyable one, and we are more than sorry that our regular Oakland day kept us on the other side of the Bay—and it was a damp day at that.

A Benefit Concert was given by the Japanese Student Club of the University of California at the Bible College Auditorium, 1760 Post Street, on Friday evening, January 16th. An excellent program was presented and the majority of the participants consisted of Japanese and American artists who contributed their share to the general excellence of the program. The violin soloists who took part in this event, were pupils of G. Jollain. Although every one of the participants acquitted himself or herself very creditably, Sangoro Ito made an exceptionally fine impression by reason of his effective violin playing. The complete program was as follows: Allegro (Suter), Franklin Carter String Quartette, Franklin Carter, 1st violin, John Dougherty, 2nd violin, George Chatterley, viola, Frank O'Connell, cello; Allegro—Impromptu (Schubert), Miss Hana Shinozumi; Violin—(a) Trännerer (Schumann), (b) Souvenir (Drdla), Sangoro Ito; Trio—Tamazawa (Koto, Shaku-nachi and Sango). Mrs. Shizu Takashima, Mrs. Kura Wakimoto, Kazuo Suzuki; Allegretto from Quartet in D major, No. 13 (Haydn), Franklin Carter String Quartette; Vocal:—(a) "Marching Alone" (Allstien), (b) "Drink to Me Only With Thine Eyes" (Old English Ballad), S. M. Wytkoss, Piano—(a) Air de Ballet (Chamblin), (b) Fancies (Harris), Miss Mine Kimura; Cello—Andante from Concerto (Grieg), Duo—Matsukaze (Koto and Shakuhachi), Mr. Nakano, Mrs. Nakamura; Vocal—(a) Mighty Lak' a Rose (Nevin), (b) At Dawning (Cadmian), Miss Hana Shinozumi; Violin—(a) Zigenweissen (Sarasate), (b) Pasquinade (Tirindelle), Miss Amelia Maytorena; Humoresque (Dvorak), Franklin Carter String Quartette; All Hall Hine and Gold! (California Hymn), Members of the Glee Club of the University of California; Accompanist for the violin, Miss Louise Sherwood; for vocal, Miss Kelly.

An excellent organization that has recently been founded by representative professional musicians of San Francisco is the Orchestra Club, with headquarters in the Alcazar Building. This organization has been established with the purpose of stimulating a more social and fraternal sentiment among the leading musicians. The new club is based upon the principle of the successful Aschenbrouel Society of New York which consists of the leading union musicians. This Orchestra Club will also endeavor to encourage educational musical enterprises such as symphony concerts and similar events. The Orchestra Club expects to soon give a concert under the direction of Henry Hadley. The officers of the club are: Arthur Weiss, President; Charles Heinzen, Secretary, and John Patterson, Treasurer. There are a number of committees comprised of energetic and prominent musicians who will combine to make this new organization influential, and beneficial to musical life at large.

Among the newcomers in San Francisco is Miss Mabel Hughes, who arrived from Seattle a short time ago, and who has now located here, having established her studio in conjunction with the Vincent Studios in the Gaffney Building, 376 Sutter street. Miss Hughes is a very able pianist and teacher, but desires to make the art of accompaniment her principal vocation. She has had considerable experience in this branch of the art and for five years she has been the leading accompanist in Seattle. She came to Seattle from London where she also enjoyed a very active career and a very successful artistic reputation. She has accompanied a number of leading artists both in America and Europe and will no doubt be greatly in demand here as soon as her true merits become generally known.

The Mabel Moffit School will give a concert at the school headquarters in Berkeley on Wednesday, January 26th. The participants will include G. Jollain, violinist, Miss Louise Sherwood, pianist, Miss Amelia Maytorena, violinist, John F. Jones, baritone, and Miss Mabel Moffit, pianist. The program will include: Sonata for violin and piano (Caesar Franck), Mr. Jollain and Miss Sherwood; Double Concerto (Bach), Miss Maytorena and Mr. Jollain; Rhapsodie in G minor (Brahms), Miss Sherwood; Zigenweissen (Sarasate), Miss Maytorena, Songs, John F. Jones; Etude (Chopin), Miss Moffit.

Louisa Charlton, the well known New York impressionist, was in this city last week in the interests of his attractions. In a conversation with the editor of the Pacific Coast Musical Review, Mr. Charlton said that among the artists he had met on the Coast during the season 1914-15 will be two Russian pianists, namely, Josef Lievinne,

Tina Lerner and Ossip Labrowitch. Mr. Charlton will also send the distinguished French violinist, Jacques Thibaud. This will be Mr. Thibaud's first trip to the Pacific Coast and violinists will no doubt look forward with interest to the visit of this splendid artist.

Miss Corinne Frada, a very clever young pianistic prodigy, was the soloist at the symphony concert which took place at the Cort Theatre yesterday (Friday) afternoon. This skillful young artist played the well known Mendelssohn Concerto No. 1 in G minor. Other numbers on the program were: Overture—Nature (Dvorak), Symphonic Sketches (Chadwick), The Sea (Debussy).

The music committee of the First Presbyterian Church of Oakland has sent out invitations to the dedication ceremonies of the new organ, which will take place on Monday evening, January 26th. An organ recital will be given by Benj. S. Moore, assisted by Zilpha Ruzgles Jenkins, soprano, and Mrs. Ruth W. Anderson, contralto.

Mr. and Mrs. Fred R. Sherman are the happy parents of a doughty young son, a worthy scion of the Sherman family. This new addition to the "International piano movers' association," as the proud father designated the nine-pound arrival, promises to become a lusty citizen as well as a very active grandson of L. S. Sherman, the President of Sherman, Clay & Co.

Miss Elizabeth Simpson, the well known pianist and lecturer, will give a lecture on Chopin as one of a series of events of this kind which are now in progress at the Channing Auxiliary. This Chopin lecture will be given next Wednesday afternoon at the Unitarian Church and belongs to the course of lectures on Music Appreciation. Miss Simpson will illustrate this lecture by playing the Prelude in A, the Andante Spianato and Grand



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Polonaise, Op. 22, the Etude Op. 25 No. 7 and the C sharp minor Scherzo. These lectures have been extremely well received, and this Chopin lecture in particular ought to prove of more than ordinary interest to students and music lovers.

THE GRIENAUER-BUCHSE RECITAL.

The fourth of the series of cello and vocal recitals arranged by Karl Grienerau and taking place at Kohler & Chase Hall, will be given on Sunday afternoon, February 1st, at three o'clock. The vocalists on this occasion will be Miss Ruth Kelly, contralto, who has sung large groups of songs. This recital brings as a very interesting feature the first performance in America of a new cello concerto in manuscript by D. von Steiner, which new work is representative of the modern school of composition. The work is written in three movements. Mr. Steiner is a Viennese composer who has dedicated this work to Karl Grienerau. Miss Ruth Buchse, the vocal soloist, possesses a beautiful contralto voice which has been heard to great advantage before prominent musical and social clubs. The young lady is very artistic in her tastes and very ambitious. There is no doubt that she will prove a very creditable addition to the afternoon event.

KOHLER & CHASE MUSIC MATINEE.

The soloist at the regular weekly Matinee of Music which will be given at Kohler & Chase Hall this (Saturday) afternoon, January 24th, will be Mrs. Irene Kelly Williams, lyric soprano. Mrs. Williams belongs to the prominent vocalists of this city and has established a high reputation during a period of several years of continued successful activity. She possesses a voice of much charm and plenty and sings with adequate understanding and considerable musical judgment. She will sing the well known Ballatella from Pagliacci and

a delightful gem by Dell' Acqua. The instrumental action of the program will be of the usual high class character and will be rendered on the Knaabe Player Piano and on the pipe organ. The complete program will be as follows: Daybreak, from Peer Gynt Suite (Grieg) Waltz, Op. 64 No. 2 (Chopin), Knaabe Player Piano Chanson Provencale (Dell' Acqua), Mrs. Williams, with Knaabe Player Piano accompaniment; Rhapsodie Hon graise No. 12 (Liszt), Knaabe Player Piano; Ballatella from Pagliacci (Puccini), Mrs. Williams, with Knaabe Player Piano accompaniment; Selection, Pipe Organ.

FRITZ KREISLER.

A gala event in San Francisco's 1913-1914 musical season will be the appearance of Fritz Kreisler, the great Viennese violinist. Mr. Kreisler, whose tour is under the direction of C. A. Ellis, manager of the Boston Symphony Orchestra, likewise Geraldine Farrar, will make his only appearances in Northern California as soloist with the San Francisco Symphony Orchestra, Friday afternoon, February 20, Mr. Kreisler playing the Beethoven Concerto, and in two great recitals at the Cort Theatre, Sunday afternoon, February 22, and Scottish Rite Hall, Thursday night, February 26. Kreisler's every appearance this season is of the nature of a triumph, and in order to gratify the desire to appear in San Francisco, Mr. Ellis has been compelled to refuse the most flattering of offers for recitals in Eastern cities. The music critics of the Eastern cities have about exhausted their superlatives in praising this season's work of the great violinist. The Boston Post of Monday, January 5, 1914, in which city Kreisler appeared many times this season, printed the following:

"Fritz Kreisler has probably not been greeted by any audience in Boston more cordial than the audience which gathered to hear him play yesterday, and which filled the hall and applauded as though it would never stop. The violinist was in excellent spirits. He opened his programme with Handel's sonata in D major, and following this—a feat of superb musicianship—played an adagio and fugue, for violin alone, in the key of G minor, by J. S. Bach. Then there was a Mendelssohn's beautiful concerto, and the remainder of the programme consisted of small pieces by Sulzer, Pugnani, Dittersdorf, Couperin, Tartini, a Kreisler transcription of one of Mendelssohn's melodies, Dvorak's Canzonetta Indolente and Kreisler's Tambourin Chinois."

COMPOSITIONS BY ABBIE GERISH-JONES.

Abbie Gerish-Jones has been actively engaged since the holidays in preparing new work and arranging for the new recital series in Sacramento during the holidays the composer arranged for a concert to be given early in February, when her songs will be presented by the following well known artists of the Capital City: Mrs. W. H. Friend, soprano; Miss Lena Frazee, contralto; Alfred Briard, tenor; Edward Pease, baritone, and Miss Zuleitka Geary, pianist. Among new works from Mrs. Jones' pen is a song, "One Holy Church," written for the dedication of the First Christian Science Church in Sacramento, and sung by Miss Lena Frazee, the brilliant contralto soloist, the dedication services being held on Sunday, June 11th. A program of Abbie Gerish-Jones songs will be given before the California Club on February 24th, when several works will be presented which have not been given in previous programs and which make this affair of special interest. There are several recitals of this well known composer's works being prepared for the near future, announcement of which will be made later. "Crossing the Bar," a setting to Tennyson's beautiful poem, which has made a name for itself and which has won the commendation of artists wherever heard, was given a fine rendition by Edward Pease, the eminent baritone, at the First Congregational Church, Sunday, January 4th, in Sacramento.

CORT THEATRE.

E. H. Sothern will begin a fortnight's engagement at the Cort Theatre next Monday night as an individual star, owing to the unfortunate illness of Julia Marlowe, and will be seen in the following arrangement of plays which will remain unchanged for each of the two weeks: Monday and Tuesday nights and at the Wednesday and Saturday Matinees, "If I Were King"; Wednesday and Saturday nights, "Hamlet"; Thursday nights, "The Merchant of Venice"; Friday nights, "The Taming of the Shrew." It will be noticed that in addition to the Shakespearean plays Mr. Sothern is to be seen in a revival of Justin Hurler McCarthy's romantic drama, "If I Were King," a piece which achieved remarkable popularity and which furnished him, in the character of Francis Villiers, the highest critical and theatrical support for a display of his art of impersonation, that its reproduction will be welcome. The piece will be handsomely staged and carefully cast. In it Elizabeth Valentine will have the principal feminine role, which she has always sustained. Miss Marlowe never having appeared in the piece, Miss Valentine will also be seen as Ophelia, Portia and Katherine. When Miss Marlowe's engagement under her direction. This year, as formerly, Mr. Sothern has an admirable supporting company, including, among others, Frederick Lewis, Geo. W. Wilson, Walter Connolly, J. Sayre Crawley, Sidney Mather, William Harris, John S. O'Brien, Elizabeth Valentine, Helen Singer, M. B. McLaughlin and Paul Goldman. During the Sothern engagement the curtain will rise at 8:00 o'clock evenings, and at 2:00 o'clock at the matinees.

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SOMETHING ABOUT THE MUSICAL SITUATION IN LOS ANGELES

The Brahms Quintet Repeats Its Success—The Symphony Orchestra Experiences Growing Pains—The Gamut Club Continues to Enliven Musical Life in the Southern Metropolis

W. F. GATES in The Los Angeles Graphic

We believe that our readers in the various parts of the Pacific Coast are sufficiently interested in the musical activities of Los Angeles to read something about the doings in the Southland. We therefore have the liberty of quoting from the music department edited by W. Francis Gates in the Los Angeles Graphic. These quotations will give a certain idea of the many musical events that take place in Southern California. We shall in a subsequent issue, comment at length upon these activities. There are especially certain phases of the symphony situation that are well worthy of detailed editorial review in these columns. For the present we will only quote Mr. Gates' impressions.

While the current musical season in Los Angeles has not been very little sociability among musical people, the season was broken in that respect by a reception given by W. Blanchard to the members of the Brahms quintet at his hall, Saturday night. Instead of the usual concert arrangement, the hall was seated in amphitheater style, with the piano in the center of the floor. The quintet, composed of Messrs. Oskar Sellinger, Louis Rovinsky, Rudolf Kopp, Axel Simonson and Homer Grunn, played the first movement of the Wolf-Ferrari quintet and the first movement of the Dvorak quintet. A string quartet played the Schubert "Moment Musical" and Roland Paul, tenor, sang two songs, the lead one being by Massenet. Mr. Blanchard has invited a number of the representative musical people of the city and vicinity and the result was an audience ready to appreciate the highly polished work of this quintet, which no better body of chamber music performers has ever been organized in this city.

The Brahms quintet the personnel is the same as last season, with the exception of the second violin, Adolf Tandler, who is giving most of his time to the arrangement and rehearsal of the symphony programs. (Which he is director, has been replaced by Louis Kinsky. The latter was a pupil of Franz Kneisel and although that was four years ago, they are still in Los Angeles and have made leading places for themselves. Mr. Kinsky was active in securing the position of director of the Los Angeles Symphony Orchestra for Mr. Tandler, where the young conductor has distinctly made good" in the two concerts he has presented.

Successful orchestral concerts are the product of rehearsals, and the more rehearsals the better. Mr. Tandler is imbued with this idea that he is taking the symphony orchestra through a routine which is entirely new to it. Whereas, four or five rehearsals used to be the limit, for one of his concerts he held more than twenty. And there also were rehearsals in sections—each was just as necessary and valuable as full rehearsals. The result may be imagined. The orchestra was imbued with the enthusiasm of its leader, after his first rehearsal. The result again, a complete business to his enlarged demands. The result again, a complete business in which attack and howling, and the general scheme of the orchestra was a notable improvement over the work of last years.

So many rehearsals require money, a good deal of money. The players must be paid for their time as well as for their talents. And the question is, the success of the concerts depends on the financial support given to the enterprise conducted in this thorough manner. It will be "up to" the wealthy people of the city to see that the orchestra management does not lack funds to carry on the concerts in this way. For the orchestra to stand comparison with organizations of other cities, it is necessary for it to program the usual repertoire of classic compositions. The question is, how are they played? Are they put through in a perfunctory, economic style, or is there evinced the ruling spirit of a conductor who is broad in sympathies, large in experience, versatile in temperament and rigid in discipline. Such are the men at the head of the big eastern orchestras and we can only hope that the Los Angeles orchestra is composed of such men. It is only, it is to be hoped by those of us who comprise the unimpeachable class that the moneyed division of society sees to it that the standard Director Tandler has or his players he is permitted continually to attain

by means of the support given him in the matter of rehearsals.

In spite of the financial vicissitudes of the Los Angeles People's Orchestra, that body, under Hans Linne, has given several attractive programs. The last one, Sunday, was something better in caliber than the preceding orchestral concerts. There was the "Freischütz" overture, two Hungarian dances of Brahms, the prelude to the third act of "Lohengrin" and two more popular numbers. And the orchestra was particularly fortunate in its soloist, Alfred A. Butler, who played the first

Ross at the piano. Miss Ruby was in good voice and captured her audience by her pleasing vocalization. The audience was of fine proportions and gave the quintet a warm greeting. Much of the credit of the success of these Brahms quintet concerts must be given to F. W. Blanchard, who has fathered the organization when there seemed no possibility of successful chamber music recitals in Los Angeles. With his energy as manager and his commodious hall at its disposal in combination with the artistic excellence of the performers, there was every element of success, and the concerts have grown in popularity every year.

At the January meeting of the Southern California Music Teachers' Association, the newly elected officers assumed their duties, Vernon Spencer as president and Fannie Dillon as secretary. There was much discussion as to the debt accrued by the Sunday afternoon concerts of the People's Orchestra and chorus. The meeting was adjourned to January 15 when the board will report to the association the details of the indebtedness and a statement of who is liable for them. If the association is held responsible and the 300 members of it each would pay his pro rata, it would be a matter of only \$4 or \$5 each, if the reported statement of the debt is correct. And then each one could say he had bought his experience cheaply—and know what to do in the future.

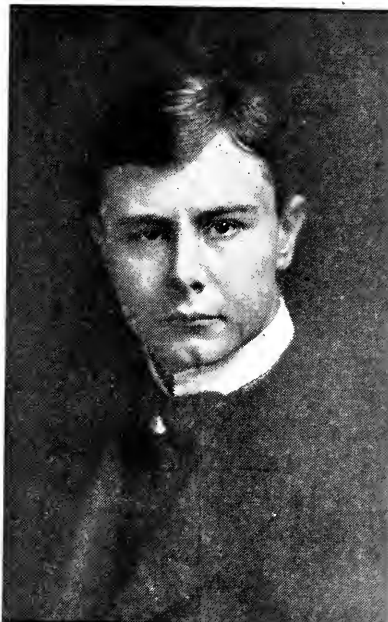
January meeting of the Gamut Club was enlivened by the annual election of officers. The "club" was nearly cracked—by a vote of sixty per cent more for A. W. Francisco than any person presented by the nominating committee. Put Mr. Francisco absolutely declining to serve, the list as presented was declared elected and the board of directors of the club now stands as follows: President, F. W. Blanchard; vice president, L. E. Behrmer; secretary and treasurer, Charles E. Pemberton; Chas. A. Eager and F. H. Ellis. President Blanchard presented the annual report of the club finances, which showed the club to be decidedly prosperous, to have made large payments on outstanding obligations and to have put aside a snug sum the past year. He was rewarded by an enthusiastic vote of thanks.

Musical numbers were provided by Hanna Knagenhjelm, soprano, recently of Sweden, singing a Lohengrin aria and a Schubert song; Mr. Laparra, playing a set of his Spanish dances and also the prelude to his opera "La Habanera," and several numbers were sung by the Orpheus triple quartet. Interesting talks were given by Chas. A. Eager, recently returned from Tahiti; by Adolf Wilhelm, president emeritus of the club, on Los Angeles treatment of musicians, and by L. E. Behrmer on the current musical attractions. James W. Foley, poet and humorist, received a hearty welcome on his return to Los Angeles and charmed his listeners with poem and story.

Resigning seems rather a pastime with those prominent in symphony matters in Los Angeles. For instance, Harley Hamilton resigns the conductorship, followed by Len Behrmer resigning the membership; then many of the board of directors resign. Next, Edward Leberott resigns from the conductorship of the People's Orchestra; not to be outdone, Adolf Tandler resigns the conductorship of the Symphony Orchestra and Fred Tyle resigns the business management. There are still possibilities for more resignations as there are about thirty on the present symphony board. But it is all good advertisement and the Symphony Orchestra seems to be gaining at every step, even in the matter of business management—what this is in the hands of an experienced manager, J. T. Fitzgerald, and so there will be no loss there.

It is announced that Paloma Schramm, one of the best-known musical products of Los Angeles, will shortly take to herself a husband in the person of Edgar Baruch. Certainly, it is to be hoped that such an event will not curtail her concert appearances, as Los Angeles has no more delightful pianist than Miss Schramm.

The Berliner Musical Club gave an evening of piano and vocal numbers at the Old People's Home, corner Pine and Pierce streets last Friday, January 23, entertaining a large and appreciative audience. Those who took part in the affair were: Miss Myrtle Dow, who sang Woodman's "Open Secret"; Miss Loie Munsil, who played Rubinstein's "Kamennoi Ostrov"; Miss Maya C. Hummel sang Ardi's "Il Barbo"; Miss Zdenka Buben played the Second Hungarian Rhapsody by Liszt and Miss Arena Torinigo concluded the programme with the "Laughing Song" from "Nanon" by Auber.



JOSEF HOFMANN
The Voted Pianist Who Will Give Two Sunday Concerts at the Columbia Theatre on February 1 and 8

movement of the Tchaikowsky piano concerto. Mr. Butler brings to his piano work a larger mentality than is usual, and this having the medium of a flexible and ample technique, his playing marks him among the "intellectuals," with the best offered with orchestra in many a day. The latter, having had more chance for rehearsal than usual, was in correspondingly good trim.

Opening its season at Blanchard hall last Saturday night, the Brahms quintet almost duplicated its success of last year. This organization is now composed of Oskar Sellinger, first violin, Louis Rovinsky, second violin, Rudolf Kopp, viola, Axel Simonson, violoncello, and Homer Grunn, piano. Mr. Rovinsky is the new member of the organization, succeeding to the chair of Adolf Tandler, whose duties as conductor of the symphony orchestra take too much of his time and energy for him to continue in the organization with which he has been associated three years. The quintet offered a piano quintet of Schumann and the string quartet gave a work by Dvorak. These were played with commendable spirit, but with not quite the finish that has placed the organization on so high a pedestal in former seasons. However, there is little doubt that more rehearsals under so good a concert master as Mr. Sellinger will bring the quintet to its wonted condition. It is natural that with a change in the personnel the results should not be so good at first. Blanche Ruby was soloist of the evening, singing numbers from Debussy, Duparc, Leoncavallo, Gounod, and Mrs. Beach, with Mrs. Gertrude



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By Elizabeth Westgate

Oakland, January 25, 1914.

The Berkeley Musical Association presented Miss Kathleen Pratt, the violinist, in recital on Tuesday evening, January 13. So stormy a night would have dampened the ardor of any other organization, I truly believe. But the Hermann Gymnasium held no smaller crowd than that which always attends the events of this extraordinarily successful society. It seemed to inspire the lovely, slim girl, who won us before she played a note, and took us captive completely after her first offering, the Brahms concerto in D minor. This special work has not been down to death by visiting violinists, although it is sufficiently familiar to all who go to concerts.

Without going too much into details—which, so long after the event would be, I believe, very bad journalistic conduct must be said that Miss Parlow possesses the gifts of the gods in full measure, and that we shall live to see her reach Olympian heights reserved for the elect. Already she has what is so far needed of technique, plays with individuality unusual in one so newly come from a great master, engages to do what her soul demands of her art, and has withal the flush of youth so rare among the famous as to be a matter to be remarked. It is a privilege to have heard her now, and to know that the years will surely bring all that she now has only partly developed. It seemed at certain points in the recital as if Miss Parlow were only dimly aware of some of her accomplishment, while at the same time quite perfectly master of her powers. This paradox appeared more than once in the course of the evening, and added not a little to the interest evoked.

Miss Parlow's tone was, it seemed to some of us, quite warm enough and her interpretations quite intelligent enough for a player of her youth; larger development in these regards might have lacked the sincerity which pervaded all she did, and which surely no auditor would willingly have spared. The next program by the Association will be the piano recital by Josef Hofmann on Wednesday evening, February fourth. The program has not yet been announced, but will be given to the daily papers in good time.

The Alameda County Music Teachers' Association gave a very successful jinks and dinner at Christmas time, at Plymouth Center, which was courteously offered for the occasion. The controllers, under Mr. Sablin's direction, and the Toy Symphony under Mr. Steindorf's baton lent gayety to the evening. A business meeting was held, at which the officers and directors were re-elected.

Tonorrow evening, at the First Presbyterian Church, the celebratory services of which will occupy several evenings, the choir of St. John's Presbyterian Church, under Howard D. Pratt's direction, will furnish the musical program. The assisting soloists will be Mrs. Doris S. Lowell, soprano soloist of the First Baptist Church of Oakland, and George A. Smith, who has been tenor soloist of the Congregational church of Alameda, but has now received the appointment of a soloist and director of the choir of the Congregational Church of West Berkeley. Both of these singers are pupils of Mr. Pratt, who is just now preparing an evening of operatic excerpts to be given at his studio, by his students, in February.

One of the best pieces of news has been reserved to the last of this brief chronicle. It is that Arthur Foote, the eminent composer of Boston, has at last consented to give a short course at Summer School at the University of California this year. Negotiations have for some time been going forward, Mr. Foote preferring to promise an extended series of lectures, though remembering with vast pleasure his visit and work here two years ago. Matters have now been arranged, and the course will soon be announced.

The Alameda County Music Teachers' Association will have several interesting features at the next meeting, Tuesday evening, February 3. Upon this occasion the Quintet competition and strains by the well-known composer, E. Jean Boret, will be performed by Herman Martonne, viola, Mr. A. Polley, violin, Nathan First himself at the piano, and Clara Butt, cello with Mr. Pratt himself at the organ. This group will have previously been given with great success at the First Presbyterian meeting will be held at the social hall of the new Presbyterian Church of Oakland, following the performance of organ music upon which the action of the church will be given by Benjamin Pratt, organist. The Alameda County Music Teachers' Association has nearly 200 members of the musical profession. It has also attained a prominent place in the musical life of the community.

CLARA BUTT AND KENNERLEY RUMFORD.

This Saturday afternoon, January 31, at 3 o'clock, an exceptionally beautiful and varied program of song will be given by those splendid artists, Clara Butt, the phenomenal contralto, and Kennerley Rumford, the eminent baritone and song interpreter. His voice was the sensational surprise of last

year's season and her qualifications as an artist proved to be of the highest, while Rumford proved a declamatory artist with a most pleasing baritone voice. The program for this occasion will include the following works: To be sung by Clara Butt: Aria from Verdi's Don Carlos, Aria de Lia from Debussy's L'Enfant Prodigue, Mein Mädel, Brahms, Creation's Hymn, Beethoven, L'Angelus (An old Breton Melody), B for Barney, Belfast Street Song, and works by Stanford, Loughborough and others. Mr. Rumford's offerings will include: Aria of Figaro from the Barber of Seville and works by Brahms, Franz, Davies, besides a number of old Welsh, Irish and Hungarian songs. The artists will unite their voices in the exquisite duet, Au Clair de la Lune, by Beldieu. After a visit to the Southland these artists will return to this city and give a series of concerts as originally planned, and also one concert in Oakland, at the Liberty Playhouse, on Friday afternoon, February 13.

JOSEF HOFMANN A GENIUS OF THE PIANO.

No pianist who visits us is more welcome than Josef Hofmann, that master-pianist whose veritable genius has been acknowledged since he was a mere child of six. There is no question but what Hofmann is the greatest piano genius the last quarter of a century has brought forth. When he was but ten years old the great Rubinstein predicted this and the prophecy has certainly come true. Hofmann is a "wunderkind" who fulfilled every early promise. At the age of thirty-five Josef Hofmann is probably at the very zenith of his powers, and his playing this season is said to be more beautiful and wonderful than ever and his audiences in the East have manifested the liveliest enthusiasm every time he has played. With the single exception of Paderewski, Josef Hofmann is now the most popular pianist before the public, and this popularity is equally great among the students, the professionals and the general public, as well as among his own colleagues, for every piano virtuoso will tell you that they always embrace every opportunity of hearing a Josef Hofmann concert.

Manager Greenbaum announces that Hofmann will play but two concerts here this season, the dates being this Sunday afternoon, February 1, at the cozy Columbia Theatre, and again the following Sunday afternoon. There will be no Oakland concert but the artist will play for the Berkeley Musical Association next Wednesday. Here is the colossal and wonderfully interesting and beautiful program for this Sunday's event:

- I.
(a) Sonata, E minor, Op. 21, No. 2..... Beethoven
(b) Fugue, E flat major, Op. 10, No. 5..... Beethoven
(c) Marche (from Rhaps. of Athens)..... Beethoven-Rubinstein

- II.
(a) Impromptu, A flat major..... Chopin
(b) Nocturne, F minor..... Chopin
(c) Valse, E flat major..... Chopin
(d) Sonata, E flat minor, Op. 35..... Chopin

- III.
(a) Sonnet en Grande..... Debussy
(b) Polichinelle..... Rachmaninoff
(c) Fugue, E sharp minor..... Dvorsky
(d) Valse, Es major (by request)..... Moszkowsky

For the second concert the following list of works is announced:

- I.
(a) Aufschwung..... Schumann
(b) Warum..... Schumann
(c) Ende vom Lied..... Schumann
(d) Der Abend..... Schumann
(e) Trauermusiken..... Schumann

- II.
Sonata B minor..... Liszt

- III.
(a) Valse, A minor..... Chopin
(b) Polonaise, A major..... Chopin
(c) Etudes, G sharp minor..... Chopin
(d) Ballade, C minor..... Chopin
(e) Mazurka, C major..... Chopin

The tickets are on sale at Sherman, Clay & Co's and Kohler & Chase's, and on Sundays at the Columbia Theatre box office.

JOHN MCCORMACK.

Although we have had visits innumerable from world-famous sopranos, contraltos and baritones, we have only enjoyed listening to two of the world-famous tenors in concert, viz, Alessandro Bonci and John McCormack. It is two years since the young Irish singer appeared here, and in the interim he has won new laurels. He is now at the Garden with both Melba and Tetrazzini, and today is recognized as the foremost of the lyric tenors, occupying a similar position to that of Caruso among the dramatic tenors. Frau Lilli Lehmann heard McCormack at Covent Garden last season and exclaimed, "That is the voice we need for pure Mozartian singing," and she immediately engaged the young Celt for the Mozart Festival at Salzburg next August, where he is to appear with Goldschmidt, Farrar, and Lehmann herself.

McCormack is just thirty years of age, and of course his voice is really just becoming mellow and beautiful; and he is indeed fortunate to be able to hear such an organ in its very prime, usually we hear the operatic stars in concert toward the end of their career instead of at the beginning. Realizing that success as a concert star is far more difficult and requires far more study and brains than a success on the operatic stage, McCormack has devoted much of his time to the study of the song literature of all countries, and since his last visit here he has mastered a fine repertoire of Irish music. Mr. Greenbaum announces three concerts by this artist assisted by Vincent O'Brien, pianist (organist of the Cathedral of Dublin), and Duncan Macbeth, a Scotch violinist to be given Sunday afternoon, February 15, Tuesday night, February 17, and a special farewell concert on Wednesday, his Birthday. McCormack will sing in Oakland, at Ye Liberty Playhouse, on Thursday night, February 19.

The Von Stein Academy of Los Angeles announces that the semi-annual award of diamond, gold and silver

medals to successful students will take place on the evening of February 3, at Ganut Club Auditorium. was originally to take place on January 27, but postponed in courtesy of Josef Hofmann, so as to enable the students to attend that artist's concert. There will be an excellent program presented in conjunction with this award of prizes.

BURMESTER AND D'ALBERT.

The most stupendous Sonata recital heard in Berkeley for many a year, was given at the end of the season by the two great masters, Willy Burmester and Eugene d'Albert. The critics were unique and unanimous in their praise. Space forbids publication of all of these, they will be quoted later on, but it is well to note in the greatest German musical paper, the Allgemeine Musik Zeitung, Hugo Rasch, their critic, writes as follows: "When two artists of the standing of Willy Burmester and Eugene d'Albert unite to make music one may safely expect an art reproduction, which scarcely can be equalled anywhere at any time. A yet the highest expectations were surpassed at the Philharmonic on Monday last, when the great couple uttered an evening to Sonatas of Beethoven and Brahms as a master chamber musician was as rare as a wreath of fame. In face of such exquisite execution the critic has but the pleasant duty to report a most extraordinary artistic success, one which must be ranked among the most impressive ever scored in those sacred halls."

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SHORT ITEMS OF INTEREST.

Dr. H. J. Stewart has written a very instructive and interesting article in the January number of the *Etude* "The Modern Organ." This able dissertation is intended as an answer to the question: "Is the modern organ adapted to the performance of classical organ music?" Dr. Stewart claims that the modern organ builders consider the commercial aspect of their craft over the artistic or esthetic side, and consequently build organs with the idea of securing bizarre or unique effects in the matter of combination stops, or imitation choral effects which prevent the organist frequently from obtaining those purely artistic interpretations which were possible under the old system. Dr. Stewart claims that there is only one remedy for preventing the artistry of organ playing from being sacrificed to commercialism, namely, the appointment of experts to draw up rules or specifications of organs for prospective purchasers. Dr. Stewart says rightly that music committees of churches or other organizations do not possess the necessary practical experience to purchase an organ. He claims that an organ should be as carefully selected as a building which needs the attention of an architect for it is placed in the hands of the contractor. The title here referred to is well worthy the attention of anyone interested in organ music and its interpretation.

The Pacific Coast Musical Review is in receipt of the handsome Year Book issue of the *Presto*, one of the leading American music trade journals published in Chicago. This annual edition is replete with interesting information concerning the music trade and contains in addition to numerous historical and commercial data the trade, a series of handsomely engraved reproductions of the latest styles of pianos and player pianos. It is an edition that should prove invaluable to anyone connected with music trade circles who desires to keep up with the rapid progress of the commercial side of the art of music and its various kindred affiliations. This issue also contains a number of well written and exceedingly well balanced editorial articles.

J. E. Mathews, a pioneer music dealer of Eureka and musical enthusiast of the most optimistic kind, is a visitor in San Francisco this week, the occasion being the forty-sixth anniversary of his entrance in business in the Pacific Coast. Mr. Mathews' music headquarters in Eureka form the central point for all musical interests and his optimism and his untiring energy go much to give Eureka occasional high class musical entertainment. Mr. Mathews has been in business in Eureka since 1871 and his place of business, known as "The Pioneer Piano House," has prospered ever since.

The editor of the Pacific Coast Musical Review attended the performance of "Die Schöne Helene" (La Belle Helene) at the National Theatre on Sunday after-

noon, January 18th. Considering the difficulties under which this company has been appearing in this city, the production was in many respects quite enjoyable. Prominent among the members of the Vienna Comic Opera Company are Angelo Lippich and Miss Julia Stuart, both of whom reveal more than ordinary talent both as vocalists and histrionic artists. The orchestra also acquitted itself creditably. Possibly the many unexpected incidents attendant upon a premiere interfered with the general ensemble of the performance, and subsequent productions will no doubt be more smoothly rendered. Emilie Schoenfeld as Helena also earned considerable applause and displayed gratifying vocal accomplishments.

The newspapers are becoming more and more used to praising operatic performances in English. In a dispatch to the San Francisco Chronicle, from New York, dated January 24, we find among other complimentary remarks the following: "The performance moved smoothly under the direction of Giorgio Polacco, and it was remarked by many that the English diction carried well across the footlights even in the rear reaches of the big auditorium." The Pacific Coast Musical Review contended long ago that English would be just as fine a language to sing in as any other, if the vocalists themselves only knew how to articulate. The public will quickly get used to hearing grand opera sung in English, and the time is not far distant when the people will demand opera to be sung in a language which they understand. This paper will soon have the satisfaction to find another prediction verified, and its fight in behalf of opera in English, which it has waged during the last thirteen years, completely won.

Jean Baptiste Toner, a brilliant young pianist, is visiting friends in this city, and will utilize his sojourn here to give a piano recital on March 1st. Mr. Toner is fortunate to number among the great musicians with whom he has studied such famous artists as Vladimir de Pachmann, Teresa Carreno, Mark Hambourg and Katherine Goodson. Mr. Toner is a native of Scotland and is an artist of unusual force and brilliancy. We heard him play and were delighted with his fluent technique and his delicacy of execution. He is an exceptionally fine exponent of Chopin works and will prove a genuine surprise to our concert-going people. We shall have more to say about this young virtuoso later.

The Sequoia Club of Music of Eureka gave a concert on Monday evening, January 19, which was a brilliant success. The participants were: Miss Mary Pasmore, violinist, George Stewart McManus, pianist, and Manuel Carpio, tenor. The program was as follows: Sonata, F Major, for violin and piano (Grieg), Miss Pasmore and Mr. McManus; Aria from "The Girl of the Golden West" ("Ch'ella mi creda") (Puccini), Aria from "La

Bohème" (Puccini), Senor Carpio; Aria (Tenaglia), Menuet and Gavotte (Veracini), Prelude and Allegro (Fugner-Kreisler), Miss Pasmore; Nocturne in E (Schumann), Nocturne, Ballade A Flat (Chopin), Mr. McManus; At Dawning (Cadman), Mother o' Mine (Tours), To Be Near You (Coote), Senor Carpio; Romanze (Wagner-Wilhelm), Polonaise Brillante (Wienawski), Miss Pasmore; Matinata ("Tis the Day) Leoncavallo), Recitative and Aria from "Il Pagliacci" (Verdi) la Ghibba) (Leoncavallo), Senor Carpio.

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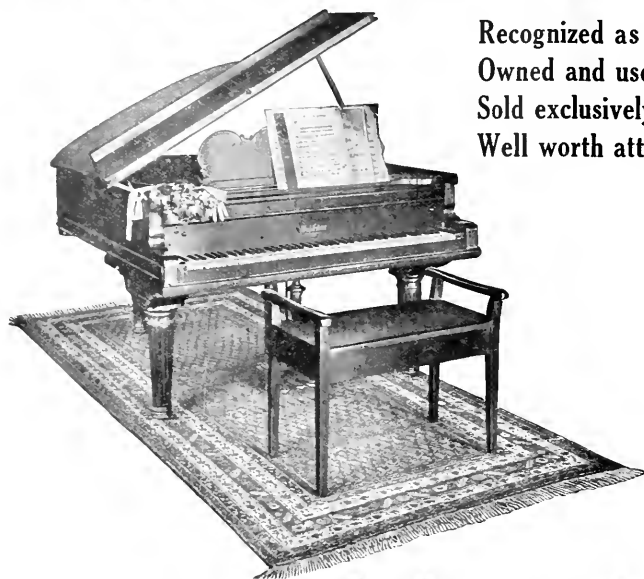
The feature of the program to be presented at the regular weekly matinee of Music which will be given at Kohler & Chase Hall this Saturday afternoon, January 31st, will be the solos of Mrs. Olive Timmons, operatic mezzo contralto. Mrs. Timmons is an experienced vocalist who has gained artistic laurels at home and abroad. She possesses a fine flexible contralto voice which is remarkable for its beauty as well as its range. She also possesses excellent artistic judgment and temperament and her work will be found decidedly satisfying. She will sing an aria from Carmen and also songs by De Lare, Temple and Schubert.

The instrumental part of the program will be above the usual excellence. There will be works by Wienawski, Grieg and Brahms rendered on the Knabe Player Piano and a specially selected organ composition which will be interpreted on the Pipe Organ. The complete program will be as follows: Valse de Concert (Wienawski), Nocturne, Op. 51 (Grieg), Knabe Player Piano; The Garden of Sleep (De Lare), An Old Garden (Temple), Mrs. Timmons, with Knabe Player Piano accompaniment; Scherzo from P. Minor Sonata (Brahms) Knabe Player Piano; Sequidilla from Carmen (Bizet), The Erlking (Schubert), Mrs. Timmons, with Knabe Player Piano accompaniment; Selection, Pipe Organ.

OTTILIE METZGER.

In spite of the protests of the subscribers of the Hamburg Opera, who deny to the directors of the opera, the right to grant Mme. Metzger two months leave of absence, the great contralto will sail for the United States of America on board the S. S. Amerika, due to arrive in New York on February 2d. The next day, Mme. Metzger goes direct to St. Louis to open her season with the St. Louis Symphony Orchestra under Max Zerk. In New York she will be heard in recital, twice with the New York Philharmonic Orchestra, under Josef Skransky, and will make her final New York appearance on March 28th, as soloist with the New York Oratorio Society when Louis Koenenich will conduct Beethoven's Missa Solennis. It is noteworthy that Mme. Metzger pays a considerable sum of money in shape of pre-arranged fine to the management of the Hamburg Opera, for the privilege of absents herself without permission for ten weeks.

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SAN FRANCISCO, SATURDAY, FEBRUARY 7, 1914.

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By ALFRED METZGER

One of the most difficult problems that confront a writer on musical subjects is the one that compels him to write repeatedly of the work of the same artist in a different vein and with the addition of constantly new insights and new characteristics that reveal themselves in each hearing. Since the publication of last week's issue of the Pacific Coast Musical Review there have appeared in this city two artists who were heard here before. Madame Clara Butt made her initial appearance in San Francisco last week, and Josef Hofmann, who was heard here repeatedly during the last year or twelve years. One of the most interesting experiences in the vocation of a reviewer of musical events is observing the constant growth and broadening of the various artists who visit us occasionally. They never play or sing the same way, but they invariably endeavor to improve on their work. They never retrograde in their intellectual growth, and they reveal constantly ever increasing inspirations and ever changing moods in new interpretations. Josef Hofmann in particular struck us as being one of those artists who grow mentally deeper and deeper. His interpretations last Saturday afternoon were really colossal. Whether his memory is at fault, or whether we did not quite pick him up on previous occasions, the fact remains that we were never quite thrilled while listening to Hofmann as we were on Sunday afternoon during several of his truly wonderful interpretations. His never quite realized remarkable versatility as an artist, the astounding contrasts between the lightest and most delicate and breadth and the tremendous force and tragic intensity dominating in a vast range of wonderfully dramatic proportions. It is to Hofmann always possessed these remarkable qualities to a certain extent. For some reason they never stood out quite as dramatically as they did on occasion, which only served to show that even the greatest pianists grow constantly and develop with the passing of time and the accumulation of new insights. Josef Hofmann is so very skillful and diligent a program builder. The first part consisted

of preterts who show us the more dramatic or "masculine" side of Chopin, among which may be cited Wilhelm Bachus or Harold Bauer. But Hofmann is the only one among the great pianists whom we have heard that combines the exquisite delicacy of some of these works with the remarkable force and power of others. He shows us one moment the delicate, "effeminate" and poetic Chopin, and the next moment the passionate, dramatic and sensual Chopin. What greater contrast

the Soiree en Grande to a most striking degree. Not a particle of continuity of theme, not the slightest hint of melodic grace or beauty, not an iota of decided rhythm or systematic accents; but a continuous succession of weird, disconnected and ghostlike fancies of the most outlandish and bizarre character hazily flit before your puzzled mind. Far be it from us to state that anyone who likes such music is not in his right mind, but we can safely say that the only time we could appreciate Debussy to its fullest extent would be the moment we were about to be a fit subject for an insane asylum. There are thousands of people, and among them great authorities on music, who absolutely rave about Debussy, and put him side by side with the great ones. No doubt they know more about the new thought in music than we do, but to us it seems that after listening to Beethoven and Chopin this "futurist" music of Debussy leaves a decidedly bad taste in the mouth. There are a few songs of this composer which appeal to us very strongly, but not one of his orchestral or pianistic works we have heard so far has ever left a pleasant impression on our mind. Maybe we will live long enough to like it better, but we doubt we will not live quite so long. Much more likeable was the Rachmaninoff work which followed—at least it said on the program that it was a Rachmaninoff composition. Some of these pianists change the program on you unexpectedly, and when they put on a work you have never heard before, and change it so as to play another work which you have never heard, and you should say that they played the one printed on the program, they laugh at you and say you are a pretty poor excuse for a critic, but we think it really was the Rachmaninoff Polichinelle. Hofmann played. In conclusion we want to say that this Hofmann concert was one of the finest piano recitals we have had the pleasure of listening to in years.

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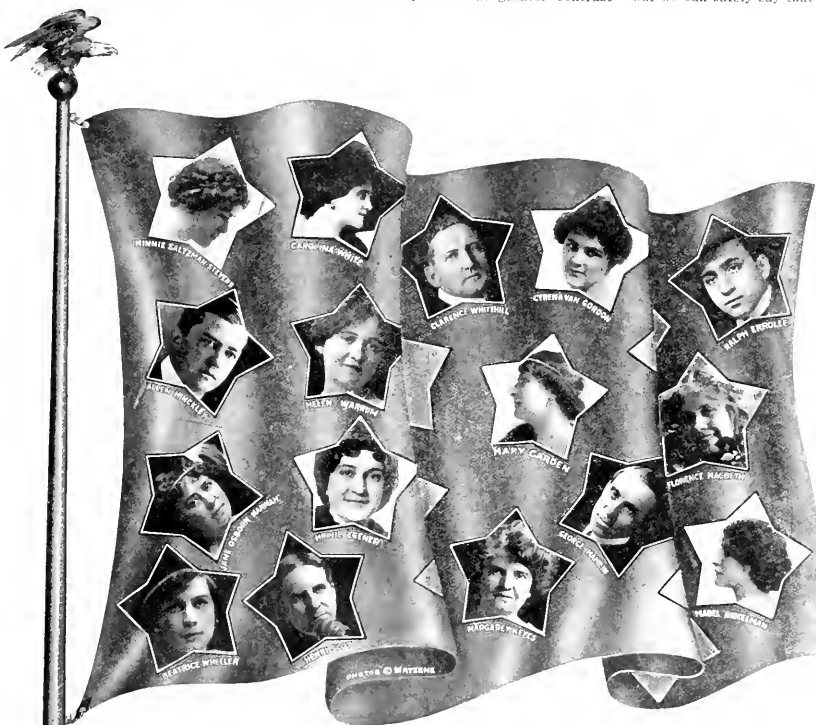
THE BUTT-RUMFORD CONCERT.

Scottish Rite Auditorium was well filled last Sunday afternoon when Madame Clara Butt began her second engagement in San Francisco. The program was somewhat different from the one announced, owing to the delays in transportation experienced by the artists prior to their departure from Australia. The most important change was the addition of an artist in the person of William Murdoch, pianist, who made his initial appearance in San Francisco on this occasion. The program presented last Sunday afternoon was as follows:

1. Transferte Solo. Prelude. C. A. Franck
Mr. William Murdoch C. A. Franck
2. Songs—
(a) Wie bist du meine Koeningin Brahms
(b) Ständchen Schubert
(c) Mädelchen mit dem roten Mädelchen Brahms
(d) Largo al Factotum Rossini
Mr. Kenneth Rumford
3. Songs—
(a) O Don Estale (Don Carlos) A.
(b) L'Ange du Soldat (Bretagne) A.
(c) Creation's Hymn Arranged by George H. Towne
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(Continued on Page 4, Col. 1)

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could there have been revealed than Hofmann so graphically demonstrated between the Valse in E flat major and the great Sonata in B flat minor. We have heard this Sonata quite frequently and we have always read the descriptive notes that usually go with it with a rather puzzled air, for we could never quite realize where the music represented "the beginning of life," until Hofmann showed us by a certain throbbing, rhythmic tone painting what was meant by this remark, and how joys and sorrows alternated when the youth enters the grave and responsible duties of manhood. At times Hofmann reached absolutely sublime heights in his thrilling and overpowering character accentuation of intense emotions. The audience was struck dumb at times with the grandeur of such art. It is no use! We have tried—and tried—and tried to get used to Debussy's "futurist" music, but so far have not succeeded in finding anything beautiful in it. If anyone should be able to obtain beautiful ideas from a composer it certainly is Josef Hofmann. But if there is such a color as "gray" in music it seems to represent

representative Chopin group, and the final part included some of the modern composers. It would be difficult to name a more pleasant or enjoyable reading of Beethoven. Hofmann's conceptions of the works of Beethoven are altogether different from such artists as Harold Bauer, Fannie Bloomfield Zeisler or Wilhelm Bachus. There is added to a certain dignity of reading a poetic, or shall we say romantic, spirit of interpretation that the other pianists appeared to be just the dramatic interpretation. It is not for us to say which of the interpretations is the more authoritative; we content ourselves by stating that we like all of them, and not least the Beethoven reading of Hofmann, restless and rhythmically spirited accentuation. March from the Ruins of Athens was simply exquisite. Mr. Hofmann's Chopin playing is also something well worth hearing and remembering. There are many players who endeavor to reveal the delicacy of master's works, and among these stands foremost Vladimir de Pachmann. Then there are Chopin inter-



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WHAT IS A CRITIC FOR, ANYHOW?

About two months ago the San Francisco Bulletin published a leading editorial headed as above. Before we proceed any further we wish to state the whole editorial, for it presents a way of reasoning that is as unique as it is startling: the part of an important daily newspaper is the editorial writer of the Bulletin:

The criticism, as we have seen, San Francisco seems to have tickled the humor of the editors of "The New York Review," a New York publication. In an editorial at the press reports of the opening concert of the present symphony season, the journal has the following: On Mr. Hadley came on the stage and bowed with certain stiffness, due really to diffidence, which frequently has been misinterpreted. "What would the San Franciscans have him do?" But one hand on his heart, send a kiss with the other hand to the ladies? "Turn around, crack his heels twice together in the air, loudly cry aloud, 'Here we are again'!" The witty New Yorker is really too hard on us. Memory fails us as to which local music critic committed the error; but in turn, what would the New Yorker have to say in the description of Mr. Hadley's remarks about the music—remarks which have all been made a thousand times, and the total inadequacy of which has been abundantly proved years ago? It is just as safe to assume that the persons who were at the symphony concert, reading this account the following day, were better able to recognize their own observations in the description of Mr. Hadley's diffident bow than they were in the critic's endeavors to tell about the music. Later on in the same account, mention was made of "the slight swaying of his tall form to the left, and the alluring, mystic strains * * * as though coaxing a pet butterfly." This was very good, simply more people remember the swaying and the alluring than recall the alluring, mystic strains. We think the New Yorker should ask himself, "What is a symphony write-up for, anyhow?"

Let us first answer this question: "What did the New Yorker have him or her do? To tell the entire account to unintelligible remarks about the music—remarks which have all been made a thousand times, and the total inadequacy of which has been abundantly proved years ago?" The idea is not to devote space to UNINTELLIGIBLE remarks about music, but to intelligible remarks that can easily be understood by the average reader who is interested in music. Besides these remarks should serve in an educational way. If for instance a mistake has been made, it should be pointed out plainly and suggestions offered how to improve such error in a manner so as to find satisfaction among those who know. This would not only be of benefit to the artist, but also to the reader. People who are interested in music never read a musical criticism, not even in a daily paper, and consequently whether the remarks were intelligible or unintelligible, it would not make any difference to them. Neither should the remarks made by a competent critic be the same that have been made a thousand times. A critic like an editorial writer must have style—individuality—and must be able to express himself in an interesting manner—not necessarily humorous—and thus attract the attention of the reader from the beginning. His style must be flowing and his mode of expression easily comprehended so that the reader will continue to read the article after he has once begun it—and read it to the end. Unless the critic possesses this faculty of riveting the attention of his readers and thereby impressing their mind the correctness and common sense of his views, he is not a critic at all, but only someone who by accident has been entrusted with a responsible position that should have been given to someone more competent. The average newspaper reader is always willing to learn something, provided it is worth while learning, and provided it is put in such a manner as to exclude deep thinking and tedious research dictionaries.

There is another phrase in the above editorial leader which is worth reading again: "It is at least safe to assume that the persons who were at that symphony concert, reading this account the following day, were better able to recognize their own observations in the description of Mr. Hadley's diffident bow than they were in the critic's endeavors to tell about the music."

There may be some measure of truth in this contention, for as a matter of fact, it is far pleasanter to remember Mr. Hadley's bow than the music interpreted under his direction. It may also be possible that the reviews ordinarily appearing in daily newspapers about symphony concerts are not entertaining or instructive reading. But we hope that the editorial writer of the Bulletin does not base his ideas or opinions of critics on the examples that might have come to his attention. If so we are not surprised to hear him exclaim: "What is a critic for, anyhow?" Now we will try to state what we consider an appropriate criticism of a symphony concert and one that would appeal to the people who attend such events. The average concert goer is more or less of a critic, for he is able to judge as to whether he likes or whether he does not like a performance. The difference between a professional critic and an amateur critic (as the average concert goer may be termed) is that the former must be able to express his opinion in such terms as to make himself thoroughly understood by his readers. He must be able to form an opinion that usually coincides (or ought to coincide) with that of the majority of the intelligent portion of a concert audience, and he must be able to record that opinion in a manner that easily reaches the understanding of the reader. If he has formed an unfavorable opinion, he must point out where in he believes the artist to be in error and must suggest ways and means how he would like to have such error corrected to meet with his approval (which should at the same time be the approval of the majority of the intelligent portion of an audience). If the artist's work meet with the critic's approval, he must point out the reasons for his satisfaction, telling why he likes the work and why it appealed to him, so that the reader, if he is a musician or student, may be able to benefit by the facts set down by the critic. The only difference between the layman and the critic is that the former knows what he likes or what he does not like, but he can not express himself intelligently to others on the subject of his likes or dislikes of a certain performance. The professional critic, however, must be able to advance reasons for his likes and dislikes, and must be able to suggest means of improvement in case something has not pleased him. In other words a genuine critic must be able to inform the reader or the public: "How to listen to music," which is an art in itself, and if San Francisco had more critics writing for the daily papers who understood this part of their duties, the musical standard of the city would be raised very quickly, and concert attendance would be far more satisfactory than it is now.

Further on in the editorial, we find the following: "Later on in the same account, mention was made of the slight swaying of his tall form to the left, and the alluring mystic strains * * * as though coaxing a pet butterfly." This was very good. Certainly more people remember the swaying and the coaxing that recall the alluring, mystic strains." Again, in the case of Mr. Hadley, we must agree with the editorial writer of the Bulletin, for that "butterfly" idea surely fits the society leader of the San Francisco Symphony Orchestra very aptly. We, too, remember his swaying far longer than his music, that is to say the music of other composers that he conducts, for his own music is frequently very beautiful. Nevertheless, we hope that there are people attending concerts in San Francisco—people who teach, play or sing, people who study, people who are in the habit of visiting concerts with the purpose of research—who would understand a writer when he spoke intelligently and authoritatively about a musical event of importance. There are writers on the daily papers who report prize fights or baseball games who must report intelligently and expertly. Why should there not be writers who report musical events or theatrical performances intelligently? There are really more expert writers employed on newspapers who review sporting events than there are people employed who can review an artistic performance, be it music, drama or dancing. In conclusion, the editorial writer of the Bulletin asks:

"What is a symphony write-up for, anyhow?" Well, we will put another question as an answer: "What is an editorial leader for, anyhow?" The answer to both these questions will be found to be practically synonymous.

ALFRED METZGER.

AGAIN ON THE WRONG TRACK.

As a rule we do not like to arrogate to ourselves the unpleasant and thankless duty of criticizing the critics. But the temptation is often so strong that we can not withstand it, and so we are reluctantly compelled to refer to Redfern Mason's criticism of the first Josef Hofmann concert and show him where he is again "way off." Says Mr. Mason: "Then came the 'Funeral March Sonata,' lawlessly played, but with a measure of self-possession which made me recall what Paderewski would have done with it. But Paderewski is a Pole and the 'B flat Minor' is an elegy from his fatherland, Hofmann, on the other hand, is a Teuton, and Germany is one of the powers which robbed Poland of liberty." Well, well! We learn all the time. Since when has Josef Hofmann become a Teuton? As far as we know he was born in Cracow in 1877. This father was a professor at the Warsaw Conservatoire and conductor of the Warsaw opera, his mother having been a distinguished singer. Till 1892 he studied the piano with his father, and then till 1894 he studied with Rubinstein (who surely wasn't a Teuton). By the way Chopin was born in Warsaw, Hofmann's place of residence during the years of his early education. So Hofmann, like Paderewski and Chopin, is a Pole, and Mr. Mason's reason for believing his interpretation of the B flat minor symphony unsatisfactory on national grounds, falls flat.

Why should there be any relation between a man's proper conception of a wonderful composition and his place of birth? Chopin was born a hundred years after Poland lost its liberty. Paderewski was born about 150 years after Poland's fall. Hofmann was born about 170 years later. Surely nearly two centuries ought to be enough to change the sentiments of a generation. Besides Germany alone was not responsible for Poland's downfall. Russia had an equal share, and Mr. Mason might as well claim that a Russian could not have the correct conception of Chopin, and yet there are Lievynne, Tina Lerner, and above all, De Pachmann, all of whom give a mighty effective reading of Chopin. Neither is there any authoritative source from which to assume that the B flat minor Sonata was an elegy from Chopin's fatherland. We have read a great many explanations as to what this Sonata stands for except the one Mr. Mason claims for it. We have read an expression of a famous writer who said that the funeral march movement reminded him of the sorrows of an entire nation, but this is as near the elegy idea we ever came. Music can not be given definite or concrete form. It is a language of the emotions and appeals strictly to one's imagination. A certain composition appeals to one person in one way, and to another entirely differently. If compositions were not already labeled, no two persons would feel impressed alike with the same. We, too, have heard Paderewski play this Sonata, and we emphatically prefer Mr. Hofmann's, for the reason that it is less poetic and more tragic in the musical climaxes. It brings out the "disagreeable" parts of the funeral march movement, which other pianists try to gloss over. There are disagreeable sides to death, and Chopin intentionally wrote his impressions. There is no reason why a pianist should not emphasize them when he feels these impressions. Mr. Mason concludes his comment as follows: "Yet it was wonderful playing, lacking only the patriot's passion and despair." Since Hofmann is a Pole and since he did not settle in Germany until his twelfth or fifteenth year, and since Paderewski has not been a resident of Poland since about his twentieth year, having spent much of his time after that in Berlin, Vienna, and principally in Switzerland, we can not see the point in Mr. Mason's Contention. Besides we thought Hofmann's interpretation decidedly passionate above all else.

A very gratifying piano recital was given by the pupils of Miss Edna Montagne, at 906 Vernon street, Oakland, on Saturday afternoon, January 24th. The pupils were assisted by Richard Henrich, violinist. The following program was very satisfactorily presented: Romance for Left Hand alone (Lichner), Louise Henrich; Shepherd Song (Behr), Zoe Holden; Fairies' Carnival.

(Anthony's) Morning Prayer (Streabogg), Henrietta (The Mill) (Jensen), Dorothy Jones; Pastoral (Steele), Dance of the Bears (Carl Heins), Miss Caton, Rondo D major (Mozart), Will of the Wisp (Lachmann), Prince Heinrich (Marie Lamb), Orpheus (Veracini), Curious Story (Heiler), The Heather Rose (Lance), Isabelle Lucas, Concert Etude (Wollenhaupt), Willmy Blackman; On the Deck (Orchi), Rondo, on a Trolivan Air (Krug), Eugene Holden; Fantasia, C major (Mozart), Astra Montagne, Violin Solos—Wiegand (Chas. Blank), Second Mazurka (Wieniawski), Richard Heinrich, Louis Heinrich at the piano, Sonata Pathétique (Beethoven), Claire Johnston; Grossmutter's Mennet (Grieg), Butterflies (Gurtitt), Elizabeth Shepherd; Il Trovatore (Verdi-Dorn), Fink Mitchell; Valse, B minor (Chopin), Serenata (Moskowski), Alice Frank; Arlequin and Columbine (Thomast), Valse, G flat (Chopin), Ruth Heywood; Mazurka, A flat major (Chopin), To a Wild Rose (MacDowell), Romance for Left Hand alone (Spindler), Clara Sanderson; Valse Mignonne (Sally Lieblich), Mennet a l'Antique (Padreswsky), Astra Montagne; Norwegian Bridal Procession (Grieg), A la bien amice (Schmidt), Claire Johnston.

THE BUTT RUMFORD CONCERT.

(Continued from Page 1)

1. Piano Solo—
 - (a) Berceuse Chopin
 - (b) Nocturne F sharp major Chopin
 - (c) Valse E minor Chopin
2. Songs—
 - (a) "All This" (The Night) (Old Welsh Air) Mr. William Murdoch
 - (b) When Children Play Arranged by Herbert Somervell
 - (c) Ballroom Ballad Arranged by Herbert Somervell
 - (d) Shepherd Sees His Horses Foaming Mane Arranged by Francis Korlay
 - (e) Women of Iver Mr. Kennerly Rumford
3. Songs—
 - (a) Beethoven's Air de L'Enfant Prodigue Debussy
 - (b) Mandolin Debussy
 - (c) Minuet Debussy
 - (d) R for Barney (a Fragment) Belfast Street Song
 - (e) Women of Iver R. Loughborough
4. Piano Solo—
 - (a) La fille aux cheveux de Lin Debussy
 - (b) La Cathédrale Engloutie Debussy
 - (c) Minuet Debussy
5. Vocal Duet—
 - (a) Clair de Lune Mr. William Murdoch
 - (b) Madame Butt and Mr. Kennerly Rumford

Considerable interest was manifested in the new pianist, William Murdoch. This seems to be a musical season specially dedicated to pianists. Including the pianists who come with other artists, and are entrusted with piano solos, we will hear not less than ten or twelve during the season. Mr. Murdoch is in many respects well worth listening to. He certainly has ideas of his own which at times are rather diametrically opposed to what are known as traditional interpretations, but occasionally Mr. Murdoch secures some delightful effects. His technique is beyond a doubt clean and fluent. His interpretative faculties lean rather toward a deliberate mode of phrasing than toward a rhythmic and spirited style of pianistic reading. His Chopin playing is somewhat too "dragging," and in the Valse interpretation lacking in accentuated swing and undulation. Mr. Murdoch had two Debussy numbers on the program, and as far as the writer is concerned he may have played them according to "Hoyte," but really we are unable to say whether Debussy music is ever interpreted accurately, for it never seems to sound quite right, at least as far as the piano compositions or orchestral works are concerned. Just about the time you imagine that you have found a thread in this maze of musical hallucinations, the thread breaks and something entirely at variance with the preceding trend of thought appears before your confused mental vision. To one accustomed to listen to works representative of continuity of thought and systematic construction, these hazy and misty vapors of the "futurist" style are quite confusing, and if this lack of sympathy with the present hunt after effects is to stamp one ignorant in the eyes of the impressionistic disciples, why, we are perfectly content to remain ignorant during the rest of our life. The average existence of a human being is short enough, in consequence to have it marred by endeavoring to understand the modern ideas in art, be it music or any other artistic endeavor.

Kennerly Rumford belongs decidedly to the declamatory school of vocalists, and here, too, he is somewhat restricted, for he remains constantly in a lyric atmosphere, never touching the genuinely dramatic, nor attaining what is known as climaxes. He does not possess a voice that may lay claims to tonal beauty, and, unlike giants of the declamatory art of singing, like Dr. Wallner or Henschel, he is not quite able to get to the kernel of the text of most of the songs he interprets. He is just when interpreting a ballad of a somewhat more character that depends more on its text than on its melody. The greatest drawback of Mr. Rumford's singing is that he is not quite so sure of his pitch as a persistent varying of the pitch, a defect which cannot help but impair his chances before a discriminating crowd of audience. A singer who does not possess a voice of resonant tone quality, who is not intense in his dramatic moments, who is not intellectual in his classic interpretations and who wavers of the pitch is surely a very incomplete artist. We wanted to be sure whether or not we were right about Mr. Rumford before we decided to be so severe with him, but a second and careful hearing strengthened our conviction that he cannot be classed with the male concert singers we are used to hear in San Francisco.

In contrast to the impression made by Mr. Rumford, the singing of Madame Butt improves the listener's ears. She surely possesses a voice of wondrous beauty, the warm and richness of which is well divided in the various registers. She also sings accurately in pitch and obtains certain effects of exquisite poetic sentiment. She also secures dramatic climaxes of quite a stirring character, and, in short, understands how to appeal to the heart. Madame Butt is also at her best in the interpretation of ballads and succeeds splendidly in conveying the meaning of the text by reason of

a delightfully clear diction. She, too, possesses a splendidly developed sense of humor which occasionally is permitted full sway and never fails to exercise a telling effect upon the risibilities of her audiences. But when all is said, the greatest source of admiration about Madame Butt is her wonderful voice. That the remarkable volume and power of this unique organ never mars the pliant and flexible quality of a woman's voice and deteriorates into masculine brittleness is one of the wonders of this woman's art. The high notes, too, are as pliant as the low notes, and notwithstanding the immense range of the voice there never occurs even the slightest sign of a "break." Madame Butt, furthermore, understands how to select her program, keeping it strictly within the confines of her individual style of artistic interpretation. As we said before, the listener who hears Madame Butt, the better you like her, and for those who make singing a study there can hardly be a better object lesson as to how to manipulate your voice than listening to Madame Butt sing in her incomparable fashion.

Harold Craxton, the accompanist, is a very facile player, but he must occasionally subdue his accompaniments so as not to drown the beautiful bel canto effect of the soloists. It is just possible that the artists themselves want Mr. Craxton to play these passages with force, in which case our criticism would, of course, be unmerited by the pianist.

THE NASH-WETMORE CONCERT.

The first of the Nash-Wetmore concerts was given at the St. Francis Hotel on Thursday afternoon, January 29th, and proved to be an exceptionally artistic affair. There was a large audience in attendance which gave ample proof of its satisfaction by repeated outbursts of enthusiasm. We take pleasure in quoting the following review from the S. F. Chronicle of January 30th:

The first of the Nash-Wetmore concerts was launched yesterday afternoon in the St. Francis ballroom, on which occasion some items of interest to the musical public came to hearing. Miss Carolyn Augusta Nash,



JOHN MCCORMACK

Irish Tenor, whose Concerts Take Place at Scottish Rite Auditorium on Sunday Afternoon, February 15, Tuesday Night, February 17, and Sunday Afternoon, February 22, and at Ye Liberty, Oakland, Tuesday Night, February 19.

pianist, and Ralph Duncan Wetmore, violinist, have agreed to give a series of six chamber music recitals between now and the 28th of April, during which period the exploitation of classics of the various schools and centuries will be marked by these artists. These will be arranged for solos and ensembles and for work concerned solely for piano and violin. According to the outline, we should be regaled with some educational as well as entertaining compositions, and listen, here and there, to works with which we are not strongly familiar.

Referring to the latter type, the programme yesterday began with a "Sonata" for piano and violin, written in G minor and composed, it was told, in 1875, though not published till 1902. The number was played by Miss Nash and Mr. Wetmore, who revealed a series of movements in varied tempos, which served to show to some extent the versatility and invention of Wolf-Ferrari. In sparkling contrast, the Septet in D minor, by Johann Hummel, showed not only the unusual beauties of the composer, but the efficiency of those who comprised the septet, the participants being Miss Nash at the piano; Mr. Wetmore, violin; Mr. Villalpando, cello; Louis Prevatti, contrabass; Elias Hecht, flute; Mr. Lombardi, oboe, and F. E. Ruske, horn.

Hummel was blessed with the gift of melody in the extreme, which he abused neither by indifference nor overindulgence, and the arrangement of the septet in four movements—an allegro, a minuet with scherzo, an andante and finale—has a wealth of luscious, rippling melody. The "Romanza," from Joachim's violin con-

certo, "In Hungarian Style," was selected by Mr. Wetmore for solo work, and his performance carried a conviction of conscientious endeavor, though not free from restraint. Seemingly a fear of falling short of ideals prevented Mr. Wetmore from divulging what was best in himself. Two soprano songs by Mme. Emi Tojetti—a Pergolesi arietta, and "Reverie," by Delibes were a bit somber in meter.

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The third chamber music concert of a series of three given by the sterling musicians, Mrs. Robert M. Hughes, pianist, Heather Wismer, violinist, and Herbert Riley, cellist, will be given at Sorosis Club Hall, 526 Sutter street, next Tuesday evening, February 10th. The program will be as follows: Trio, Novelties, Op. 59 (Theodor Kirschner), first time here; Passacaglia, for violin and cello (G. F. Handel-Halvorsen), first time here; Sonata, La Fuite (Claudio Monteverdi), compilation (Widor); Etoile d'été (Maurice Strakosky); Fontaine, Chanson Anclenne (André Fauriel); Airs, with violin obligato, first time here; Mrs. Anna Miller Wood-Harvey, contralto. The concert, of which two have already been given,

— 22 —

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veals at once the composer of true talent. There is an abundance of originality, and the mastery of forms is combined very happily with a very sympathetic personal note. The first movement is supported exceedingly well by a rich accompaniment with decided orchestral effects, and leads into the second movement with its oriental colorings, creating a very deep impression on all those who understand how to listen to music.

The last movement brings reminiscences of the first and closes with a brilliant finale with rapid third passages, underlaid with the transparent principal theme of the first movement. The concerto is very well written and gives the interpreter ample opportunity to show his artistic mastery.

Besides the concerto, Grienerauer played his own arrangement of Liszt's *Love's Dream*, and a beautiful little composition, Bottesini's *Reverie*, with fine taste for the many shadings of mood expressed in this work. The *Scherzo de lasques*, one of the most difficult works by Barti, was played with great brilliancy and seemed easy in the hands of Grienerauer.

Miss Büchse revealed a very pleasing contralto voice which promises to develop into an organ of unusual beauty and pliancy. She sang with considerable judgment and interpreted her solos with conscientious adherence to their artistic construction. Miss Büchse is a very well equipped and ambitious young vocalist who should receive every opportunity to become permanently identified with local musical endeavors.

The Minetti Amateur Musical Club, a recently organized society of young violin pupils of Giulio Minetti's augmented by other young students, gave a very delightful program at the Minetti studio in the Kohler & Chase Building on Saturday morning, January 31st. The program was opened by Henry Rixford, who played a cello solo entitled *Melodia*, by C. Markus, very pleasingly, and in excellent style. Ernest Spiegel played a violin solo—*Theme from Judas Maccabaeus*, by Händel, reveal-



GEO. STEWART McMANUS
The Successful Young Pianist Who Will Appear at the
Fifth Grienerauer Recital

She was elegant master of bowing and good taste in interpretation. Mary Rixford, pianist, played Couperin's La Fleurie on tendre Nanette—With considerable emotional expression and assurance. Emmet Rixford, violinist, played Stille Nacht with much confidence and deep sentiment. Christine Howells played a flute solo—Rhapsodie Homérique, by Gull Popp, with fine technique, gratifying style and good expression. Melinda Spigel, played "At home," Massenet's "C'est toi que j'aime." Her intonation and charm of execution, Virginia Howe, violinist, played a Barcarole by Weidig very gracefully, especially notable being her splendid bowing. She gives promise of a successful career. Blanche Wolff, violinist, concluded the program by rendering two compositions by Schöhl, namely, Ragtime and Spanische Weisen. These were played with gusto and so characteristic of dance music, and with all she invested her work with a deeper sense of expression.

The Minnetta orchestra will give a concert on Friday evening, February 27th at Kohler & Chase Hall. Among the features of the program will be a performance of Wieniawski's Ballade of Polonoise in unison by Miss Zola White-Paley and Miss Kate Lowinsky, with orchestra accompaniment. Inasmuch as this work requires a high degree of skill as well as a fine interpretation it should be a very enjoyable performance. Miss Zola White-Paley, pupil of Madame Ferrari will make her debut on this occasion. Mrs. B. Goldsmith will play the violin obligato to Miss Wise's solo, Christine Howells will play a flute solo entitled "Rhapsodie Hongroise," by Gull Popp. The orchestra will play the Egyptian Suite by Maurice Lefebvre. Alas that it will be a very enjoyable concert, but the concert of the Minnetta orchestra have been in the past!

Critics everywhere are expressing themselves in un-
deniable terms of the highest praise in commenting
upon the appearances of Fritz Kreisler, the great Aus-
trian violinist, who will be heard in but two recitals in
Northern California—at the Cort Theatre, Sunday after-
noon, February 22, and at Scottish Rite Hall, Thursday

night, February 26. Mr. Kreisler is under the local management of Frank W. Healy.

The New York Herald of a recent issue paid Kreisler the following compliment: "No more beautiful violin playing has been heard in many a day than that of the famous Kreisler last afternoon, at Carnegie Hall. This was his first public recital here, and he has since his first appearance here, in 1902, been one of the most eminent Austrian violinists year by year has raised himself from the position of prodigy to that of eminence among the world's great masters of violin playing. He has a technique of the most perfect kind, his intonation was flawless, his phrasing that of a supreme musician, and his tone was wonderful in its warmth. He performed the most difficult feats without so much as a semblance of trickery, he resorted to no tricks, and he never failed to draw to the fore and hold the attention of the big audience."

The Orpheum bill next week will have a joint he liners W. H. Murphy and Blanche Nichols and their Company and Gertrude Barnes. Mr. Murphy and Miss Nichols will present a new travesty styled "The School Acting," which is even funnier than their "From Z to Uncle Tom," in which it will be remembered they scored a great comedy hit on the occasion of their last visit here. The types assumed by them are the same as in their previous offering, but the story, situation, plot, incidents and characters are entirely different and immensely humorous. For whimsical characterization Mr. Murphy is entirely in a vanguard class by himself, while Miss Nichols is simply imitable as a "repertoire soubrette." "The School of Acting" is a big laugh from start to finish.

Miss Barnes, whom the Eastern critics style "The Wonderful Girl," will introduce her singing impersonations. She is possessed of an unusually fine voice, great personal magnetism, the effect of which is heightened by beautiful costumes. She sings several songs, and has a charming character in the play, which is a distinct scenic embellishment. Probably her greatest attraction is "Troubles of a Broadway Show Girl." The Max Brothers, clever, original and daring acrobats and dancers, bring with them as their principal feature their comedy dog, Bobby, a diminutive fox terrier who is trained to perform many clever tricks and stunts. He exhibits a humor which totally eclipses that of many human comedians.

Demarest and Chabot, two talented and versatile young men, will present a fascinating act which includes instrumental music, comedy and dancing. They play violin and cello duet exquisitely. One of them is an excellent pianist and their performance is appropriately punctuated with refined and genuine comedy. Next week will be the last of Willa Holt Wakefield; Dr. C. Herman, the Electrical Wizard; Coleman's European Novelty; and Eddie Leonard and Mable Russell.

Those who remember "The Han Tree," which is slated next Sunday night for a week's engagement at the Court Theatre, will tell you it has all the good qualities of musical entertainment, pleasant melodies, rollicking songs, and a colorful production. The play was written by a Klav and Erlanger production it led the field of live entertainment. That was five years ago. Its revival by John Cretz this time should bring its own reward, for brings back a musical play that was always enjoyable. The story is set in the old days of the Klav and Erlanger and Heath, in their original roles, one as a "cambrai" in an Alabama stable, and the other a suitor enough minstrel man. From the time the Georgia Minstrels arrive at Magnolia Springs until they appear in the "Han Tree" Mansion on Fifth Avenue, New York. The Klav and Heath as stage producers are in a class all by themselves.

It is said that John Cort has done much in his revision of this musical comedy this season in surmounting his stars with pretty chorus girls, chorus men, costumes that charm and music that pleases, and a notable cast, which includes Edward Wade, Arthur Barry, Joe Lorenz, Ted Holmes, Otto Johnson, George C. Yourman, Edward S. Holden, Norman Woodward, Madeline Beverly, Lulu Wells and Mabel Elsin.

For his fourth week at the Alcazar Theatre, the celebrated Irish comedian, Andrew Mack, will offer a play totally different in locale and story to anything which he has ever before appeared in. San Francisco's first of the Millie's original four-act play of the Canadian mount police, entitled "The Royal Mounted." Mack has before been identified with plays whose scenes are laid in Ireland, but this time he will appear in a play which is set at home on the soil of this hemisphere. He is on the Emerald Isle. When Mack first appeared in this splendid play of the Millie's in the East two years ago the press and public agreed that he had never been better. The play has a characterisation of the leading role of Sergeant O'Brien.

The Kruger Club had a very enjoyable affair last Monday evening at George Kruger's beautiful studio. Mr. Flora Gabriel read an interesting paper on the life and works of Cecil Chaminade which held the audience's closest attention. Illustrating it with the interpretation of several of her compositions by Mrs. Fischer. The program was the soulful rendering of the Rêverie and Romance "The Evening Star" and as a contrast to the composition the brilliant Scherzo in E minor by Mendelssohn. Bontia Kinsley closed the program with the Hungarian Rhapsody No. 2, placed with a dash of spirit which was highly commendable. Mrs. George Kruger added a few words of hers, including the C major and the D-flat major, and a group by Chopin in his inimitable artistic way, which has won him so many admirers.



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THE GRAND OPERA SEASON AT THE TIVOLI.

We present to our readers the following notice about the forthcoming grand opera season at the Tivoli Opera House. We have inquired carefully into the ensuing management and shall be able to give more particulars the next issue of the paper. In the meantime, we beg our readers to be interested in the following:

With the arrival in this city of the Chicago Grand Opera Company at the Tivoli, in March, the organization begins its second transcontinental tour and bases its project upon the success which attended its last year's tour of the enormous expenditure of money. The season will begin in Philadelphia about March 1 and continue through April, covering a period of seven weeks. Under the direction of Cleofonte Campanini, who has assumed the general management, a number of whom are many new artists have been secured, several of whom have already been tried out with success in the concert rooming with European honors attached to their names. All the performances will be under the personal supervision of Campanini, and he will be assisted by five eminent conductors.

Among the principal artists to be heard during the San Francisco engagement will be Mary Garden, who appears in "Thais," "Tosca," "Louise" and "Le Jongleur de Notre Dame;" Caroline White in "Jewels of Magic"; Agnes Loring, as Salome in "Herodiade"; Margaret Tey, who has been at the Grand Opera House in Bohème" and "Madame Butterfly;" Julia Lausson, Adele Bassi, Otto Marak, Hector Dufranne, Clarence Altheili, Henri Scott and Allan Hincley. Last, but not least, Titia Russo, who has scored great artistic triumphs during the last few years in operatic annals, will appear in "The Barber of Seville," "Faust," "Ricciardo and Don Giovanni" and "Les Huguenots." The Florence Macbeth, Maria Doria, Amy Evans, Sasa Raisa, Alice Zepilli, Mabel Rieghman, Jane Osburn, Hanna, Minnie Egener and Helen Warum among the vocalists. The rubrics will include Louise Brat, Clara Gonsky, Ruby Heyl, Beatrice Wheeler and Cynthia Van Gordon. The comedians are Cristoforo Giorgini, Ed and Warner, George Hamlin, Francesco Duddi, Emmenturini and Ralph Errole.

lic sale of tickets for one or more single performances will begin March 9th. The operas to be produced are as follows in order from March 16th to 28th: "Rigoletto," "Aida," "La Boheme," "Louise," "Hérodiade," "Thais," "Cavalleria," and "Pagliacci," "Jewels of the Madonna," "Parsifal," "Tosca," "Lohengrin," "Barber of Seville," "Manon," "Don Giovanni," "Madame Butterfly" and the gala farewell.

JOHN McCORMACK

The general outline of the first McCormack program will be as follows.

- | | | |
|----|---|---|
| 1. | Recit. and Aria,
Heeper and Heeper Still
Wait Her Anger. | Jeppha-Handel
Jeppha-Handel |
| 2. | Violin Solo,
Mr. McOrmack. | |
| 3. | (a) Intermzzo
do Ja Pleuve en Reye | Schumann
Hoe |
| 4. | (c) The Land is My
Land, Mr. McOrmack. | Adison |
| 5. | Irish Songs,
(a) She Moved Thru the Fair Air,
The Lagen Love Song | by Herbert Hughes
Arr. by Hamilton Harty |
| 6. | (c) Kathleen Macvenreen | Arr. by Hamilton Harty |
| 7. | Violin Solo,
Mr. McOrmack. | |
| 8. | Aria,
(a) La Maison Grise (Fortunio)
do Finale, Act III, Boheme | Messager
Lemaireville |

- | | | | |
|--|---|----------------|----------------|
| The second concert will be given Tuesday night, February 17, with the following program: | | | |
| 1 | Alto: Much of My Delight from <i>Die Persen</i> | Libra Lederman | |
| | (Garden) | Mr. Motomack, | |
| 2 | Violin Solo, | Mr. Macbeth | |
| 3 | Go! Ina list who came Blime | Schumann | |
| | (a) Meine Liebe ist grün | Brahms | |
| | (b) Headings | Blatt | |
| | (c) Mother of Mine | Frank Tocc | |
| 4 | Ancient Irish Songs | | |
| | (a) Down by the Sally Gardens | Art. Hughes | |
| | (b) She Moved Her Chair | Art. Hughes | |
| | (c) In Fanny's Grove | Art. Hughes | |
| | (d) The Next Morning | Art. Hughes | |
| 5 | Violin Solo, | Mr. Motomack | |
| 6 | The Slighted Swan | Mr. Macbeth | |
| | (a) One Gave Me a Rose | old English | |
| | (b) There's a Bird in My Bonnet | old, Schuber | |
| | (c) Elegance | Maria Rimma | |
| | (d) Elegance | Mr. Motomack | Edw. J. Taylor |

The foremost program for the benefit of Washington's Birthday (Sunday afternoon, February 22), with a special request program. Mail orders for these events may now be sent to Will, L. Greenbaum at either Sherman, Clay & Co.'s, or Kohler & Chase's and as the McCormack concerts were completely sold out two years ago, it would be well for those desiring to hear this artist to secure reservations early.

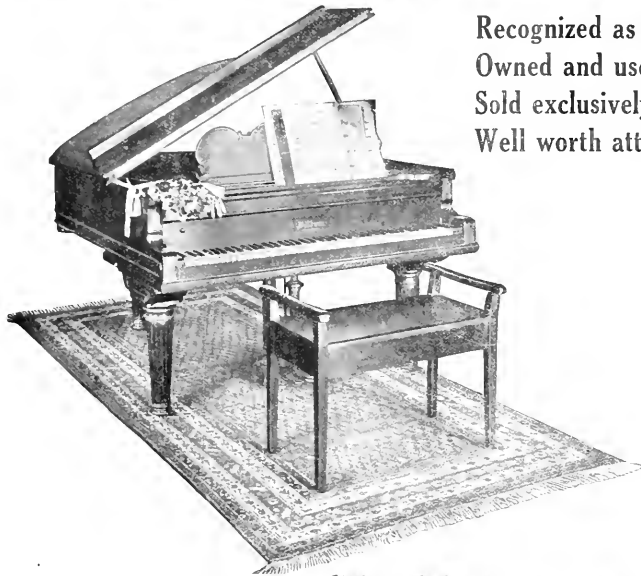
KOHLER & CHASE MUSIC MATINEE.

Fred Emerson Brooks, the eminent American poet, reader and humorist will be the special attraction at this week's Matinee of Music which will be given under the direction of Kohler & Chase on Saturday afternoon, February 7. Mr. Brooks enjoys an international reputation, and among his greatest admirers are several of our country's most distinguished literary affairs. Three ex-presidents and three generals are among the men who gladly sing the praises of this distinguished literary genius. It is but rarely that Kohler & Chase present an attraction outside a strictly musical character, but when they do they surely find the very best, and in presenting Mr. Brooks they have secured a very important

to perform the latest works written by Mr. Brooks is a poem entitled California which has been adopted by the Panama Pacific International Exposition Commission, and which will be read on this occasion. It will be accompanied by incidental music on the Knabe Player Piano interpreted by Mr. Vargas. Besides this work, there will be other poems read by the author and also accompanied with incidental music. The instrumental part of the program will also be very interesting and hold the Pipe Organ and the Knabe Player Piano will be used in this section. The following program has been prepared for this auspicious occasion: Selection, Knabe Player Piano; Whispering Wind, Mazurka (Wollenhaupt), Knabe Player Piano; California—A poem (Brooks), by the Author, incidental music on the Knabe Player Piano; Jennie—a poem (Brooks), by the Author, incidental music on the Knabe Player Piano; That Good-for-nothings Dog (Brooks), by the Author; Last Smile (Wollenhaupt), Knabe Player Piano; Selection, Pipe Organ.

L. L. Russell, a very efficient tenor soloist, formerly of the Orpheus Club of Los Angeles, has located in San Francisco and will no doubt become identified with the best musical endeavors of this territory. Mr. Russell is very ambitious and very energetic and his success in the Southern metropolis ought to assure him recognition here.

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ALBERT ELKUS WRITES ABOUT BERLIN'S LIVELY MUSICAL ACTIVITIES

Well Known California Musician and Berlin Representative of the Pacific Coast Musical Review Writes Interestingly About Choral Concerts in Germany's Metropolis—Brilliant Success of Arthur Fickenschner's Vocal Composition "Das Blaue Gemach"

By ALBERT I. ELKUS

Editorial Note—The following interesting letter from Albert I. Elkus, was received some time ago, but owing to the crowded condition of the paper we were compelled to hold this letter until this date. We know, however, that this correspondence is as interesting to our readers today as it would have been at the time of its arrival.

Berlin, December 31, 1913.
At last I have gotten to it—I hardly know where to begin. It is quite unnecessary to explain how extended the Berlin musical season is, and am jumping at once into the details. I have before me my programs of the last few months, and I see it is hopeless to write about them all—so I am confining my letter to the choral works, which I have heard to date. They do not comprise the large choral productions of the last few months, but only those which I have heard. They include, however, almost all of the important productions. I shall do more than catalogue them.

On October 14th at the Musikirche, the Mendelssohn'scher Oratorien Verein, under the direction of Fritz Richter, produced the Messiaen. Although enjoyable and interesting it was not one of Berlin's great performances by any means.

On October 18th the Königsberger Hof und Dom Chor, at the Stabat Mater by Schubert and the Brahms Requiem. One wonders why the choral work by Schubert is not often produced. Such compositions as the Ave Maria and the Twenty-third Psalm for men's chorus, for instance. I found the Stabat somewhat long, whether lay with the composition or the production or with me, I cannot say, but it contains bits of very great purity and beauty, and it is so typically Schubert. I am afraid the is tautology, as Schubert is essentially Schubert always. The Brahms Requiem was not sung with the thoroughness that it demands.

On October 24th the Sing Akademie, under the direction of Prof. George Schumann, produced the Judas Maccabees. It was a fine performance in every respect, and the soloists were Tilly Neen, who is known to San Francisco. I can't refrain from mentioning her work in the performance. It was sincerely dramatic and convincing, but never beyond the bounds of oratorio atmosphere. The word oratorio seems to be an unfortunate association clinging to it, namely, it should be formally unrealistic, and it is a great pleasure to hear such interpretations as that of Tilly Neen.

In Franciscans will be interested in hearing of the performance of the Clara Krause'schen Frauenchor with the Berliner Orchestra on November 7th at which Arthur Fickenschner's "Das Blaue Gemach" was first produced, under the direction of the composer, and with Mrs. Fickenschner as soloist. First let me say that Mrs. Fickenschner sang very beautifully (in other numbers as well

as her husband's composition). Then I wish to add that "Das Blaue Gemach" won for itself an enthusiastic reception. Mr. Fickenschner has used the poem of Morris which was inspired by the Rossetti picture. He has caught the spirit of its veiled mystery. The composition is richly scored, and is very effective.

full of genial and earnest warmth, and beautifully sung. I was present at his Lieder Konzert on October 28th in the Sing Akademie. The program consisted of Die Schöne Müllerin of Schubert, six Brahms and five Wolf songs. But the great impression Messiaen made on me was in the Bach Matthäus Passion on November 19, with the Philharmonic Chor under Siegfried Ochs.

This performance can only be described in a few pages or in a few sentences. It was given in its entirety, the first part at noon, the second in the evening, and it was a memorable performance. It had the atmosphere of an actual life masterpiece rather than a traditional classic. It was essentially elastic and full of color. It was just as vividly dramatic as is the Gospel of Matthew, but no more so. One heard a great deal of criticism about the effects being too marked, and not in the spirit of Bach. Possibly the first criticism may have been to some extent justified, as to the "not in the spirit of Bach," outside of a plea for a conservatism almost approaching dryness, I never quite know what is meant by the expression. It sounds as if a select circle of Academicians and their followers had isolated some of that spirit and were traditionally preserving it for future generations. So far as I can see what we are concerned with is not the "spirit of Bach," but the spirit of the St. Matthew Passion—this is quite a definite thing—and whatever is in the spirit thereof will be in the spirit of Bach ipso facto. I am not speaking of those who merely mix their terms, but of those who in the contemplation of the tradition forget the work itself.

I find I have not the time at present to finish the programs before me, so I shall send this letter as it is, trusting to complete it at an early date.

THE WANRELL ARTIST-STUDENTS RECITAL.

The recital to be given by several artist pupils of Prof. J. S. Wanrell at Century Club Hall on Thursday evening, February 19th, is creating considerable interest, particularly among those people who have heard the participants at private musicales given under the direction of Prof. Wanrell at the Wanrell Italian School of Singing. Among the participants there are especially two artists who are worthy of more than the usual mention, namely, Jose Hornaache, tenor, and Wesley Gebhardt, baritone. Both these vocalists possess unusually fine voices and the compositions that have been chosen for their interpretation are well suited to the accomplishments of these singers. Mr. Wanrell is justly proud of both of them. The other two artist pupils who will participate in this concert are Mrs. J. G. Brady, soprano, and Miss Wedemeyer, soprano. These ladies, also, have acquitted themselves splendidly in the past and will be able to delight the audience on this occasion. Prof. Wanrell's artistry is so well known already that no further comment is necessary except to say that he will add to the musical excellence of the event.

(Continued on Page 4, Col. 1)



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On November 14th, I had a great treat—in fact the Seasons by Haydn must always be a great treat—even if badly done, I imagine, and this performance was superbly done. The soloists—Marta Thanner (Hanne), Pancho Kochen (Lucas) and Johannes Messiaen (Simon), The Akademischer Chor, and the Philharmonic ches Orchestra, all under the direction of John Peterson. To me The Seasons is one of the rare gems of music, and to hear it in the early Spring in Vienna (which is so essentially a city of springtime), as was my fortune last April, is a thing one does not forget. Suffice it to say the Berlin performance of which I speak was a magnificent one. So far as the details are concerned I can only stop to mention Messiaen's artistic interpretation of Simon. It was a living individualistic part,

worthy of more than the usual mention, namely, Jose Hornaache, tenor, and Wesley Gebhardt, baritone. Both these vocalists possess unusually fine voices and the compositions that have been chosen for their interpretation are well suited to the accomplishments of these singers. Mr. Wanrell is justly proud of both of them. The other two artist pupils who will participate in this concert are Mrs. J. G. Brady, soprano, and Miss Wedemeyer, soprano. These ladies, also, have acquitted themselves splendidly in the past and will be able to delight the audience on this occasion. Prof. Wanrell's artistry is so well known already that no further comment is necessary except to say that he will add to the musical excellence of the event.



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THANKS VERY MUCH INDEED.

The Musical Courier of January 21 again publishes a very nice compliment about the Pacific Coast Musical Review, and inasmuch as we regard that paper very highly, we naturally feel greatly pleased with these occasional endorsements from our big contemporary. We again are greatly indebted to the Musical Courier for the following kind expressions:

"Musical activity on the Pacific Coast is clearly reflected in the attractive holiday number of the Pacific Coast Musical Review, under date of December 27, 1913. A glance through the twenty-four pages of interesting reviews and comments of the work of the musicians, not to mention the well printed half tone portraits, is to convince the reader that the editor, Alfred Metzger, has a thorough grasp on the situation in his vast territory west of the Rocky Mountains. The Musical Courier is glad to extend its hearty congratulations to its far West contemporary."

A GENIUS WITH A GREAT MISSION.

There was introduced to the Editor of the Pacific Coast Musical Review last week a woman of remarkable personality and an enthusiasm for the attainment of certain fixed ideals which can only be found in one who is a real genius—a genius with a mission such as is accorded but exceedingly few men and women in this world. Here we give our personal impressions of this compelling personality we desire to quote a letter of introduction presented to us by Madame Maquet-Devilder from Miss Emilie Frances Bauer, the musical editor of the New York Evening Post, and so well known on the Pacific Coast that we need not explain further the important position this exceedingly brilliant writer occupies in the musical field of this country. Says Miss Bauer:

Dear Mr. Metzger:
I take pleasure in introducing to you a most remarkable woman, Mme. Maquet-Devilder, the only woman I know to have been conductor of an orchestra as important as the Colonne organization. She is of astounding knowledge and one of the most brilliant musicians I ever knew that I have ever met. I think you will appreciate knowing her and I believe that to be identified with her eventual success in her extraordinary undertaking will be of importance to you. I wish I were in San Francisco to see that she gets launched right, for my opinion she is a revelation, and she does not want to be exploited as a woman and by women, but as a musician by those able to understand her aims and her plans. It gives me very great pleasure to recommend her.
Very sincerely yours,

EMILIE FRANCES BAUER.

The most valuable part of Miss Bauer's letter of introduction is contained in the words, "she does not want to be exploited as a woman and by women, but as a musician BY THOSE ABLE TO UNDERSTAND her." In the capitalized words rests the reason why we pay such extraordinary attention to Madame Maquet-Devilder's arrival in San Francisco, for it is absolutely necessary to know, hear and UNDERSTAND Madame Devilder—to grasp the full import of the startling musical revelations she is about to give to the world. Unfortunately for our readers we are unable to go into details as to these plans, but we can give a very slight idea of the importance of her mission by giving an outline of what she expects to accomplish by means of her remarkable and really—at first—startling ideas. In the first place there is nothing small about Madame Maquet-Devilder. Her personality, her appearance, her enthusiasm, her ideas and the source of her inspiration are all very, very big, in fact, gigantic, if we use the

word in a spiritual sense. When she is in the midst of explaining her plans she acts as if inspired, and if you are of an intellectually artistic frame of mind you are convinced that what she says is absolutely true, and that she will be successful in spite of the greatest obstacles that may be put in her way. Madame Maquet-Devilder bases her ideas upon the truth that while music in itself has always been as perfect an art as could be created, those who interpret it, or the interpretation of music itself, has never yet reached that same status of perfection which the art itself has attained in the brains of those who conceived it. The wonderful part of Madame Maquet-Devilder's mission is to bring the status of interpretation of orchestral or operatic music to that same standpoint of perfection as the music itself, and that can only be attained by embodying in such interpretation every particle of temperament, emotion, poetry and rhythm contained in the work. It is Madame Maquet-Devilder's conviction that neither an orchestra alone, nor a chorus or operatic production as it is presented today can attain the heights of what music really ought to be, and, believe us, if you ever hear Madame Maquet-Devilder explain her ideas you will be startled into the realization of a new order of things in music that will so paralyze the public mind that everything done in the past will look small beside it.

Madame Maquet-Devilder, who, by the way, does not speak English very fluently, explained to us that she has come to the far West, and particularly to California, because here music has not yet been organized or classified as it has in the musical centers of the world. The public has not yet been so surfeited with conventional musical ideas that its mind is not open to new thoughts and new evolutions. She believes that her mission can only be successfully accomplished in a country practically new or "green" in its musical standing, and, mind you, we do not mean to use this expression as meaning ignorant in music, but simply not hopelessly beyond the reach of something new and startling. We can assure our readers that there is nothing inartistic or fraudulent in Madame Maquet-Devilder's plans. In fact, she is the essence of artistic sincerity, and her plans are only in so far evolutionary or new as they add something very important to musical interpretation which was in the minds of the great composers like Wagner, Beethoven or Liszt, but which somehow through lack of opportunity they were not able to realize. Madame Maquet-Devilder's idea would be an excellent feature of the Exposition, not only because of its magnitude, but because—as sure as we pen these words—her work will revolutionize certain phases of musical interpretation, especially in mass effects—in a manner that will make the movement world-wide in its scope. Because it is the essence of artistic interpretation as well as the only means by which to attract the PEOPLE—the MASSES—permanently toward the art of music and retain their interest for all time to come. As we said before the idea is colossal and will therefore have colossal results.

We trust by this truthful account of our impressions received after one hour's conversation with Madame Maquet-Devilder we have aroused the curiosity of those prominent in musical and Exposition circles to a sufficient degree to secure for Madame Maquet-Devilder such a hearing as will make her mission easier than it seemed at first. In conclusion we want to append an article about Madame Maquet-Devilder which appeared in the Chicago Musical Leader of a recent issue:

A Great Woman Conducts Symphony.

A highly interesting artist has arrived recently in America, where she seems eager to pursue her mission, but this mission is very different from that of most women, as she is a symphony conductor, a woman who has conducted the Colonne Orchestra of Paris and the Czech Philharmonic Orchestra of Prague, in some of the world's greatest masterpieces, including the Beethoven "Eroica" symphony and numbers by Wagner and Cesar Franck.

Mme. Suzanne Maquet-Devilder has an extraordinary history. She derived her experience with chorus, opera and symphony through training the choruses and orchestra for her husband, with whom she worked for over fifteen years. When he died suddenly, responding to his last request, she did not give up the work to which she had been identified but continued the series of concerts which together they had arranged. Mme. Maquet-Devilder has been eagerly besought by many prominent women of this country to accept an orchestra and conduct for the feminist cause. But this very determined woman, more like a Wagner Brunnhilde

than anything else, refuses to become known in this way.

"Music," she says, "has no sex! It is a matter of temperament and equipment. Temperament, musical feeling and equipment may belong to a woman just as they do to man and I do not want any excusations because I am a woman, neither do I want to wage a battle for feminism. My whole life, the entire energy of my life, must be spent for music and for nothing else." But Mme. Maquet-Devilder has very unusual ideas concerning music and concerts. She has plans for representations which can not be called either concert or opera and if she carries them out completely it is certain that she will revolutionize criticism, into which she will infuse novelty. She is not short of a brilliant genius.

JOHN MCCORMACK'S CONCERTS.

Miss Lois Steers, who controls the concert business in the great Northwest, wired Manager Greenbaum from Portland last Saturday: "John McCormack sang here tonight to three thousand people who went wild with enthusiasm. His voice is grander and more beautiful than ever and he is singing superbly. You cannot praise him too highly."

There is no question but what McCormack is the greatest lyric tenor now before the public, and it was to be expected that his voice would greatly develop and broaden since he sang for us two years ago as he is now only thirty years of age and the voice just at the point where it takes on the beauty of mellowness. But it is not the voice and art alone that makes this young singer so popular—it is that gracious and winning personality, and, as with Mme. Schumann-Heink, everyone in the audience feels like shaking his hand and personally thanking him for the extreme pleasure of hearing him. John McCormack is today the most beloved of all the men singers on the concert stage, and the mere fact that he gave no less than fifteen concerts in Sydney alone and a similar number in Melbourne, and that there was not an empty seat at one of them, attests that he has on the people. Two years ago when he sang in this city it was estimated that fully one thousand people were turned away at his third concert.

Since that time the singer has devoted much time to increasing his concert repertoire and has added quite a list of German Lieder to it, so that his program now consists of German, French, Italian, English and Gaelic, besides the standard operatic arias in French and Italian. Mr. McCormack's accompanist on his present tour is Vincent O'Brien, the head organist of St. Mary's Cathedral in Dublin, who gave the young singer his first opportunity as a member of the choir of that Cathedral, and who received special leave of absence from the Archbishop in order to make a short tour with his old pupil. Duncan Macbeth, a young violinist, will be the assisting artist and has had the good sense and judgment to select light and melodious numbers which will fit in with the McCormack program scheme. The first McCormack concert will be given this Sunday afternoon, February 15, at Scottish Rite Auditorium, with the following offering:

- | | | |
|---|---|-------------------|
| 1 | Reclutative and Aria from "Jephtha" | Handel |
| 2 | Violin Solos—Adagio | McCormack |
| 3 | (a) Intermezzo | Ries |
| | (b) La Fleur en Reue | Schumann |
| | (c) The Lord is My Light | Albini |
| 4 | Violin Solos—Minuet | McCormack |
| | La Preleuse | Kreisler-Superlin |
| 5 | Irish Songs—(a) She Moved Thru the Fair | Arr. by Hughes |
| | (b) The Lagan Love Song | Arr. by Hartly |
| | (c) Kathleen Mavourneen | Arr. by Hartly |
| 6 | Violin Solos—La Meditation (Chais) | Messenet |
| 7 | Arioso—(a) La Maison Grise (Fortunio) | Messager |
| | (b) Finale Act III, La Boheme | Leoncavallo |

On Tuesday night, February 17, this being McCormack's only evening concert, the program will be as follows:

- | | | |
|---|--|------------------|
| 1 | Aria—"Ah Moon of My De-light" (from In a Persian Garden) | Lehmann |
| 2 | Violin Solo—Air on G string | Bach |
| | (a) The White and the Black | Schumann |
| | (b) Melodie—Liebst du mein | Brasms |
| | (c) Pleading | Elgar |
| | (d) Mother O Mine | Tours |
| 3 | Ancient Irish Songs, arranged by Hughes | McCormack |
| | (a) Down in the Sally Gardens | Victor Herbert |
| | (b) She Moved Thru the Fair | Mozart |
| | (c) In Fanny's Grave | Old English |
| | (d) The Next Man | E. Schreiner |
| 5 | Violin Solos—Serenade | Missa Elman |
| | (a) The Slighted Swain | Coleridge-Taylor |
| | (b) One Gave Me a Rose | |
| | (c) There Was an Ancient Monarch | |
| | (d) Eleazar | |

The farewell program will be given on Sunday afternoon, February 22, and requests for special numbers may now be sent to Will L. Greenbaum. In Oakland, John McCormack will make his first appearance next Thursday night, February 19, at Ye Liberty Playhouse, Manager Bishop laying off his entire stock company for this auspicious event. The program will be the same as at the opening concert in this city and seats will be ready at Ye Liberty box office on Monday morning. Evening concerts are rare occurrences in Oakland and without doubt Ye Liberty will be packed to hear the most brilliant light tenor voice in the whole world.

The closing lecture of Miss Elizabeth Simpson's series on "The Appreciation of Music" was given last Wednesday at 1:45 o'clock in the rooms of the Channing Auxiliary, at Geary and Franklin streets. Mrs. Frances Thorngaman, soprano, assisted in the following programme: Botschaft (Brahms), Mrs. Thorngaman; Intermezzo, Op. 116, Capriccio, B minor (Brahms), Miss Simpson; Zueignung (Strauss), Mrs. Thorngaman; La Fille aux Cheveux du Lin, Jardin aux Plantes (Debussy), Miss Simpson; Romance, Les Cloches (Debussy), Mrs. Thorngaman.

THE WANRELL ARTIST-STUDENTS RECITAL.

The Wanrell Artist-Students Recital, which was given at the University of California, Berkeley, on the evening of the 15th of January, was a most successful one. The program was well planned and the execution was of a high order. The recital was given in the presence of a large and distinguished audience, and the results were most gratifying. The artists and students who took part in the recital were: Miss Wanrell, who sang several songs; Miss Smith, who played the piano; and several other students who performed on various instruments. The program included a variety of pieces, from classical to modern, and the execution was of a high order. The recital was a most successful one, and the results were most gratifying.

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THE GRIENAUER-MCMANUS RECITAL.

The Griener-McManus Recital, which was given at the University of California, Berkeley, on the evening of the 15th of January, was a most successful one. The program was well planned and the execution was of a high order. The recital was given in the presence of a large and distinguished audience, and the results were most gratifying. The artists and students who took part in the recital were: Miss Griener, who sang several songs; Miss McManus, who played the piano; and several other students who performed on various instruments. The program included a variety of pieces, from classical to modern, and the execution was of a high order. The recital was a most successful one, and the results were most gratifying.



RUDOLF FRIML
The Brilliant Composer of "The Firebird" at the Fort
Theatre Next Week

Rudolf Friml, the brilliant composer of "The Firebird," will be at the Fort Theatre next week. He will be accompanied by a large orchestra and will perform several of his most famous works. The program is most attractive and the results are most gratifying. The recital was given in the presence of a large and distinguished audience, and the results were most gratifying. The artists and students who took part in the recital were: Miss Griener, who sang several songs; Miss McManus, who played the piano; and several other students who performed on various instruments. The program included a variety of pieces, from classical to modern, and the execution was of a high order. The recital was a most successful one, and the results were most gratifying.

COLLEGE AND CHURCH MUSIC MATINEE

The College and Church Music Matinee, which was given at the University of California, Berkeley, on the evening of the 15th of January, was a most successful one. The program was well planned and the execution was of a high order. The recital was given in the presence of a large and distinguished audience, and the results were most gratifying. The artists and students who took part in the recital were: Miss Griener, who sang several songs; Miss McManus, who played the piano; and several other students who performed on various instruments. The program included a variety of pieces, from classical to modern, and the execution was of a high order. The recital was a most successful one, and the results were most gratifying.



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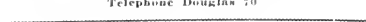
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ASHLEY PETTIS AND LAWRENCE STRAUSS.

Two Young California Artists Delight an Appreciative Audience With an Exceedingly Interesting Program of Piano and Vocal Compositions.

By ALFRED METZGER

Ashley Pettis, pianist, and Lawrence Strauss, tenor, gave a joint piano and vocal recital for the Forum Club on Tuesday evening, February 5. The program consisted principally of classic compositions and proved to be as interesting as it was well performed. Ashley Pettis revealed himself as a conscientious young musician who takes his art seriously and who misses no opportunity to constantly improve himself. He interpreted compositions by Brahms, Bach, Rubinstein, Schumann and Chopin and convinced his listeners that he possesses a natural poetic turn of sentiment with a well developed technical facility. His hearers were greatly delighted with his work, and proved by their frequent enthusiastic demonstrations and insistent demands for encores that Mr. Pettis' art appealed to them.

We have not had an opportunity to hear Lawrence Strauss since his return from Europe and were not able to judge how much he had improved until we heard him on this occasion. We must confess that we noted a marked improvement in the volume and quality of his

and of these Jean Gerardy stands pre-eminent. With the assistance of Gabriel Tsaye, the young violinist whose work with his father last year stannned him as a player well worth watching, and an excellent pianist whose name has not yet reached us, Gerardy will play here three times and once in Oakland. The dates will be during the week commencing Sunday, March 8.

The farwell Gerardy concert will be given Sunday afternoon, March 15, after which concerts will give way to the grand opera season and for the conclusion of attractions of his season, Greenbaum will offer Micha Plann the "Caruso of the Violin" and the Flonzaley Quartet which Josef Hofmann only last week pronounced "the finest permanent musical organization in the world." There is also a possibility of a single appearance of Harold Bauer in April on his road to Australia where he plans to play forty concerts and it is not unlikely that Paderewski will return to spend the summer in California and perhaps play at least one concert while here.

CHICAGO GRAND OPERA COMPANY.

Quite the most important musical announcement of the year is that of the second annual season of the Chicago Grand Opera Company at the Tivoli Opera House, to take place during the two weeks beginning Monday, March 16. On that evening the wonderful baritone, Titta Rufo, who is acknowledged to be the world's greatest singer, will make his first appearance in San Francisco, taking the title role in Alberto Franchetti's lyric drama, "Christoforo Colombo," an opera also new to this community. Then will follow fifteen performances of grand opera, given in the very best style. The Chicago Grand Opera Company, of which Cleofonte Campanini is general manager and general artistic director. This is not only an organization of the very first class, but includes in its roll of singers many of the most famous artists of the age and a repertoire that is comprehensive and extensive. Its performances will be sung in French, Italian and German, and each cast will be made up of artists who have gained celebrity in practically every musical center of Europe and the United States.

The sale of season tickets began on Tuesday morning at Sherman, Clay & Co.'s with an immense demand, and will continue at the same place until Saturday evening, March 7, and the sale of seats for single performances will begin Monday morning, March 9. Mail orders for season tickets will be received and filled now, and mail orders for one or more single performances will be received and filled in the order of their receipt as near the desired location as possible, after the close of the season sale and before the opening of the single sale. Special attention will be paid to out-of-town patrons and all communications should be directed to and checks made payable to W. H. Leahy, manager of the Tivoli Opera House, San Francisco. The season, for which reduced rates are made to purchasers, includes twelve operas, and season subscribers will be entitled to reserve for any of the four performances outside of the season, at the subscription price, before the sale of single seats begins. Full information concerning the repertoire, artists and prices can be obtained at Sherman, Clay & Co.'s.

TETRAZZINI.

Louisa Tetrazzini is not singing in grand opera this year, but is enjoying the most phenomenally successful concert tour of her brilliant career, under the direction of her friend and manager of many years, "Doc" W. H. Leahy. Her appearances in the principal cities of the East have been the occasion for veritable ovations, and after her last concert at the New York Hippodrome, a week ago Sunday night, Mr. Leahy wired his secretary, Harry Campbell, that the receipts reached the generous figure of \$11,200. The next day a New York critic said: "Her voice improves with each season. It is now more liquid, warmer in the middle register and sonorous in the lower. The perfection of her technique exhibits itself in her wonderful legato, that ardently desired trait of singers, and in her exquisite mezzo di voce, which enables her at will to sustain, swell and diminish every note in her register. Encores followed every selection and vehement applause greeted her every appearance."

Mme. Tetrazzini is journeying westward and will give two, but only two, concerts at the Tivoli Opera House, Thursday evening, March 5, and Saturday afternoon, March 7. Seats will range from one to three dollars, and will be ready at Sherman, Clay & Co.'s, Friday morning, February 27.

DEATH OF EMIL LIEBLING.

(From the Musical Courier of January 28.)
Emil Liebling, pianist, teacher, composer, arranger, and writer, died at his home in Chicago on January 21, after an illness of several months. Born in Pless Germany, April 12, 1851, of musical parents, Emil Liebling displayed attitude for the tonal career which he adopted after a thorough course of study with Ehrlich, Theodore Kullak and Liszt, for piano, and Borel for harmony and composition. In 1872 the young man settled in Chicago, where for over forty years his talent and exceptionally engaging personality helped him to build up a clientele of pupils extending over the entire United States, west of Chicago. It was Emil Liebling's boast that all his pupils remained his friends, for he had a system of correspondence through which he never lost track of them and their doings, and always was ready to aid them with advice and in other practical ways.

Aside from his concert and teaching work this studio was at Kinball Hall. Emil Liebling ranked as a prolific and popular composer of studies for the piano, an incisive and pungent writer for musical periodicals and an extremely brilliant and authoritative lecturer. His capacity in which he made regular visits to many educational institutions throughout the country. He also was editor of the American History and Encyclopedia

of Music. By virtue of his well stocked mind and amiable wit, the deceased enjoyed a reputation in Chicago as one of the city's most grand and most grand speakers. He was a prime favorite with his colleagues, for he always thought and spoke kindly of them and helped many struggling young musician to obtain his professional start.

Mr. Liebling leaves a widow, Florence M. Liebling, and four daughters, Mrs. M. Jones, of New York; Mrs. J. L. Hydrick, of Brookline, Mass.; Mrs. William Evans, and Mrs. Robert Douglas, of Chicago. Two of Emil Liebling's surviving brothers are the pianists, Max Liebling and George Liebling. Funeral services were held last Thursday afternoon at St. Chrysostom's Church, Chicago. The active pallbearers were C. C. Curtis, Curtis Kinball, Edward Smith, T. S. Delaney, D. A. Chipberger and Harrison M. Wild. The honorary pallbearers were Roy Brown, W. G. Paynter, Frank Peers, Jacob Swan and R. H. Holt.

John Baptist Toner, a successful young pianist who is visiting friends here, will be one of the soloists at the next meeting of the Pacific Musical Society at the St. Francis Hotel on Wednesday morning, February 25th. He will play the following compositions: Pastorale (Scarlatini), Prelude and Fugue in C minor (Bach), Improvviso in E flat (Schubert), Waltz in C sharp minor (Chopin), Waltz in A flat major (Chopin), Etude in A flat major (Op. 10) (Chopin), Improvviso in F sharp (Chopin), Consolation (Liszt), Etude in F minor (Liszt).

The Krüger Club gave a piano recital at the residence of Georg Krüger, 1254 Washington Street, on Monday evening, February 16th. The following program was ably presented: Hunting Song (Schumann), Papillon (Grieg), Mary Sweeney; Two Valses, G sharp minor and A flat major (Brahms), Chester Butler.



JOHN MCCORMACK

Who Will Sing at Scottish Rite Auditorium Sunday Afternoon, Feb. 15 and 22 and Tuesday Evening, Feb. 17

Jen des ondes (Leshetzky), Caprice, A minor (Mendelssohn), Mabel Filmer; Sonata, B flat major, op. 22 (first movement) (Beethoven), Valse, D flat major (Chopin), Valse Caprice (Newland), Alla Lige; Recitative and Romance "Evening Star" (Wagner-Liszt), Scherzo, E minor (Mendelssohn), Mary Fischer; Ragodie Hilarieuse, No. 2 (Liszt), Bonita Kingsley; Balade, A flat major, op. 47 (Chopin), Myrille Deaulny; Faust Valse (Liszt), Audrey Beer.

The Mansfield Club held its regular meeting at the studio of Hugo Mansfield, 238 Cole street, on Wednesday, January 28th. The program rendered on this occasion was as follows: Minuet E flat (Mozart), Miss Lorraine Ewing; Prelude and Fugue No. 21 (Bach), Emily S. Voisen jetais (Henselt), Mrs. Edith Sellers French; Scherzo, C sharp minor, op. 39 (Chopin), Miss Bernice Levy; First Mazurka, G minor, op. 21 (Saint-Saens), Miss Alyce Dupas; Second Mazurka B minor, op. 66 (Saint-Saens), Miss Esther Hjelte; Third Mazurka, G minor, op. 24 (Saint-Saens), Mrs. Hazel H. Mansfield; Bagatelle D major (Beethoven), Treue Liebe (Brahms), Polonaise F sharp minor, op. 44 (Chopin), Miss Stella Howell; Bagatelle D major (Beethoven), Sonata A flat major, op. 26 (Beethoven), English Suite G minor (Bach), Hugo Mansfield.

A series of very interesting programs was given during the four days of dedication services at the new house of worship of the First Presbyterian Church of Oakland. We have already referred to some of these. The closing day, Thursday evening, January 29th, was devoted to the presentation of the oratorio, The Creation, rendered by a chorus of two hundred voices under the direction of Percy A. R. Dow. The chorus was composed of the choir of the church, assisted by members of the choirs of the First Congregational, First Methodist, First Baptist, Twenty-third Avenue Baptist, Plymouth Congregational and other local churches, and the Cecilia Choral Club. The soloists were Mrs. Zilpha Ruggles Jenkins, soprano, Mrs. Ruth Waterman Anderson, contralto, J. F. Veaco, tenor, and Charles F. Robinson, bass.

Miss Ada Clement was the hostess at an "at home" last Sunday evening at her residence on Clay street, when music was the principal feature of the affair. Among those who took part were Mme. Mathilda Wimer in songs and Miss Clement and Hother Wimer in Mozart and Brahms sonatas for piano and viola.



MARY GARDEN

The Distinguished American Prima Donna Soprano With the Chicago Grand Opera Company

voice. It is now an exceedingly well played and ringing tenor voice of a pliant quality rather than great quantity, although it is perfectly big enough for concert purposes. Especially beautiful were the head tones which are taken with splendid ease and are not "over-worked." Mr. Strauss has also acquired a very decided leaning toward the genuine bel canto style of interpretation, and he does it with fine artistic taste. He also sings in delightful rhythmic spirit and, in fact, is fully competent to sing with that discriminating judgment which only thorough study combined with natural adaptability can attain. Mr. Pettis played the accompaniments to Mr. Strauss' songs very satisfactorily. The splendid program presented by these two artists so delightfully on this occasion was as follows: Rhapsodie (Brahms), Intermezzo (Brahms), Chromatic Fantasia and Fugue (Bach), Aria "Manon" (Massenet), Enlèvement (Goddard), Traum durch die Klammern (Strauss), Zwischenspiel (Strauss), Romance (Rubinstein), Aria (Schumann), Toccata (Schumann), Aria, "Tosca" (Puccini), "Her Rose" (Gombay), Nocturne, "I Hear You Calling Me" (Hernando), Etude, Nocturne, Scherzo (Chopin).

GERARDY.

After the McCormack concert, Manager Greenbaum will take a short vacation before presenting Jean Gerardy, the wonderful cellist virtuoso. It has been many years since a really great violoncellist has visited this city and in fact there are only three or four players of difficult instrument who have won world-wide



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ORPHEUM.

Orpheum announces an exceptionally fine bill for week with six entirely new acts. George Damerel, made such a tremendous hit as Prince Danilo in "The Merry Widow," will, with the assistance of a comely twenty, present for the first time in this city the successful Viennese operetta, "The Knight of the Rose," which is still proving an immense hit in Europe, adapted from the German of Leo Stein, one of the best of "The Merry Widow," and Bela Jenbach, and the best is by the celebrated German composer, Herold. During his recent visit to Vienna, Morris Leach, Jr., President of the Orpheum Circuit, witnessed the presentation of "The Knight of the Rose" and taken with it that he immediately purchased American rights. Leo Carrillo, a California boy, distinguished himself at the outset of his career as a newspaper cartoonist in this city and is now regarded as one of the best entertainers in vaudeville, with his inimitable Chinese and Italian stories and mimicry. Louis Hardt, who, in diminutive stature, possesses the muscular development and strength of a Sandow, will exhibit his act in a quaintly conceived act entitled "As in a Picture," Anna Lehr, who won great popularity as a star in the moving pictures and who risked her life in order to assist in the production of a great picture, will, with the assistance of a capable company, present a dramatic playlet called "Little Mexico," which deals with the life of the outlaws and the Mexican border. Chick Sale, a famous impersonator, whose specialty is the delineation of rural types, will illustrate his marvelous skill, during at a moment's notice the change from youth to age. Sidney Phillips will sing Bert Williams' ditties and also Hebrew, Italian and sentimental songs. The company will also present a dramatic playlet called "Mother Marches" and "I Hear You." Willie White will accompany him at the piano. Next week will be the last of Maxine Brothers' clever performing fox terrier Bobby. It will include the successful engagement of that gifted comedienne Barnes, whose gorgeous, dazzling and costly costumes created quite a feminine sensation. Miss Barnes will sing all new songs.

JOE FRIML, COMPOSER OF THE FIREFLY.

Joe Friml, the composer of the score of Mile. Trentini's new comic opera, "The Firefly," which is presented at the Cort Theatre for two weeks, ending Sunday, February the fifteenth, is an imitative artist of rare and distinguished ability. His appeal of personality has a tendency to cast in the shade, he they ever so great, of creative talent. The glamour of virtuosity that surrounds the Bohemian pianist, is apt to draw attention to the creative importance of Friml, the Bohemian

composer. The tendency of the present day toward Nationalism in musical art toward an ampler and more definite expression of racial idiom in rhythm, melody, and harmony, has nowhere been more strongly marked than in Bohemia, and Rudolf Friml is perhaps the most representative of the younger Czech composers identified with this artistic trend.

Born in Prague, December 7, 1881, Rudolf Friml, at an early age, showed promise of decided musical talent. He studied at the Prague Conservatory, and afterward devoted himself with ardor to concert work and composition, and the fact that two works dating from this period, the orchestral ballets, "Auf Japan" and "Heilfried" (Ein Weihnachtsmärchen), are still included in the repertoire of the Dresden Hofoper is a striking testimonial to the genuine value of his creative talent. Mr. Friml is also the composer of a number of songs that strongly show the inspiring stimulus of the folk music of the Czechs, which were written during his intervals of leisure and in three years of concert-touring with Jan Kubelik, the violinist, in Austria, England, Germany and Russia. These songs are published in Prague, and an American edition is contemplated in the near future.

Mr. Friml accompanied his compatriot Kubelik on his first tour of America in 1901, and in 1906 he played his own piano concerto in B major with the New York Symphony Orchestra.

CALIFORNIA INSTITUTE OF MUSICAL ART.

A very interesting and instructive demonstration of the Preparatory Department of the California Institute of Musical Art of Oakland will be given on Saturday afternoon, February 21st, at Plymouth Church auditorium. The demonstration will be conducted by Miss Janet Terrey, and the little pupils will play and also illustrate the harmony work with the use of the blackboard. The other numbers of the program will be given by pupils of the various departments of the Institute, which will include violin, cornet, and ensemble work. Several demonstration-recitals have been given by the California Institute of Music with most satisfactory results, as the children have no fear of appearing before an audience, having done the class work as a part of the required work. Anyone interested in the musical training of children is cordially invited to attend this affair, and further particulars may be obtained from the office of the Institute, 1414 Webster Street, Oakland. Phone Oakland 4159.

ALCAZAR.

Andrew Mack, the eminent Irish actor, who has been playing a brief starring engagement at the Alcazar Theatre, will say "farewell" to local theatregoers next week when he will offer, for the first time in San Francisco, his splendid play of American military life, "The Bold Soger Boy," from the pen of Theodore Burt Sayre,

who also furnished Mack's other highly successful dramatic vehicle, "Tom Moore." Mack played "The Bold Soger Boy" for three seasons in the Eastern states to great success and it was also one of the triumphs of his recently successful Australian tour. While the great Celtic star excels in romantic roles, his work in "The Royal Mounted" proves that he is just as much at home in the modern comedy-dramas, as long as there is a good, rollicking, dashing Irishman for him to play. The scenes of "The Bold Soger Boy" and the plot are laid at Fort Wadsworth, Staten Island, and the story is a charming and delightfully human one, replete with stirring dramatic and love situations and many amusing and humorous comedy scenes.

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composer. The tendency of the present day toward Nationalism in musical art toward an ampler and more definite expression of racial idiom in rhythm, melody, and harmony, has nowhere been more strongly marked than in Bohemia, and Rudolf Friml is perhaps the most representative of the younger Czech composers identified with this artistic trend.

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THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

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Price 10 Cents

THE BERKELEY ORATORIO SOCIETY GIVES IMPRESSIVE READING OF ELIJAH

Big, Well Trained Mixed Chorus, Under the Direction of Paul Steindorff, Does Some of the Best Choral Work Heard Here in Years, and Several Well Equipped Soloists and Skillful Orchestral Musicians Add to General Excellence of Performance

By ALFRED METZGER

When it comes to the presentation of the famous oratorios under adequate auspices in San Francisco and vicinity there is no one who gives his time or effort in behalf of this wonderful phase of musical art but Paul Steindorff and the Berkeley Oratorio Society. The Pacific Coast Musical Review, having been originally established for the purpose of defending the interests of our resident musicians and students, takes therefore exceptional pride in the excellence of the performance at the Harmon Gymnasium of the University of California on a Thursday evening, February 12th. The front page of this paper is always reserved for only the very best musical achievements presented here, and we do not hesitate for a moment to give Mr. Steindorff and the Berkeley Oratorio Society this place of honor today in recognition of one of the very best choral performances ever heard here and the best presentation of the oratorio "Elijah" we have heard since residing in California. That there were one or two unintentional slips among soloists and orchestra can not be denied, but owing to the immensity of the work necessary to bring such a performance to a successful conclusion the few slips can easily be forgiven, especially as the chorus work was simply beyond criticism. Before going further into details we desire to quote from a letter sent to us by Charles Mallory Dutton, former Berlin representative of the Musical Review, and a connoisseur in matters of oratorio productions, inasmuch as he but recently attended all the leading choral performances in Germany's metropolis. Says Mr. Dutton:

"I heard Steindorff conduct the Elijah last night—and mighty good performance it was. We heard the work sung in Berlin and last night the chorus especially compared well with the Berlin performance. The soloists were, on the whole, good and they sang in a most masculine manner, and Steindorff took the work in a superb tempo, never allowing the chorus or orchestra to lag."

When occasionally the Pacific Coast Musical Review maintains that a good deal of the musical work done in San Francisco and vicinity compares favorably with the work done in Germany some of our friends are inclined to make fun of us. But occasionally there returns from the tropes one of our musicians and brings with him the recollections of the things he has heard, and invariably he pronounces some of the work done here on par with that he has just heard abroad. Mr. Dutton is a case in point. In last week's Musical Review, Albert Ellus wrote of the choral works he has heard in Berlin this season, and only in one instance could he press himself thoroughly satisfied with what he heard. As a matter of fact, our resident musicians, including our teachers, are on the whole just as efficient as they are abroad, and our public expects them to do greater things than they do abroad. In fact, our public is a very hard public to please, whether it is in music, the theatre or anything else. What is the result of this pernickety attitude of our public? It means that when anyone is musically successful in San Francisco he will be successful anywhere in the world, and this fact has been demonstrated again and again when California artists have had an opportunity to appear abroad in the East. This phase of our musical life is but little appreciated, but the Musical Review will not rest until it is thoroughly familiar to anyone conversant with musical matters on the Coast or anywhere else where the writer has sufficient influence to make himself heard.

And so we want to go on record as maintaining that the Oratorio performances presented by the Berkeley Oratorio Society under the able direction of Paul Steindorff belong to the most important musical functions in California, and are from a popular educational point of view superior to the symphony concerts now being given under the direction of Henry Hadley, for they are at least musically CORRECT as to tempo and intonation. It is a pleasure to listen to the choral members of the Berkeley Oratorio Society—to the spontaneity of attack, to the unanimity of phrasing, to the enthusiasm of tone volume, to the attainment of adequate climaxes and to the ready response to the baton of the leader. Mr. Steindorff and the Berkeley Oratorio Society are entitled to great praise and credit for the splendid work they are doing in behalf of the oratorio work in this vicinity, and nothing is too much to encourage them in continuing their praiseworthy efforts, and in this paper, true to its well established principles, will be the last in this encouragement.

Madame Gabriel Chapin-Woodworth was the leading soprano. She possesses a beautiful lyric soprano voice

of a singularly flexible quality and especially noteworthy for its high tones. We can not say that Madame Chapin-Woodworth's voice is particularly suited to oratorio work, but this is due more to its light character

for the "closed" tones in the upper and lower registers. The middle notes came out quite well occasionally. It would be an injustice to Mr. Henley to judge his work from this hearing. There may also be something in the acoustics of the hall—or lack of acoustics—that might be responsible for Mr. Henley's inability to do justice to his artistry.

Other soloists who did really excellent work were: Hugh Williams, tenor, whose clear, ringing voice sounded pleasing and musical; Eva Gruninger and Lucy Van de Mark, both of whom exhibited beautiful contralto voices used in an exquisitely artistic manner; Charles E. Lloyd, Jr., and Lowell M. Redfield, basses, who delighted the hearers with the round quality of their voices as well as the intelligence of their interpretation. Mabel Hill Redfield presided at the organ and did credit to herself and the society. The orchestra consisted of first class material and did unquestionably artistic work.

JOHN McCORMACK SINGS TO CROWDED HOUSE.

Distinguished Irish Tenor Exhibits the Matchless beauty of His Voice in a Program of Melodious Vocal Compositions.

By ALFRED METZGER

The season of 1913-14 has not been famed so far for its predominance of crowded houses at the concerts of famous artists. For this reason the packed appearance of Scottish Rite Auditorium on the occasion of the first McCormack concert last Sunday afternoon must be accredited to the extraordinary drawing powers of that artist. That the nationality of the singer is partly responsible for this enthusiasm can not be denied, but it is equally true that in addition to his compatriots the audience contained many people naturally fond of the lighter vein of musical literature and for a purely lyric voice that finds its principal charm in a distinctly emotional style of interpretation. It would be difficult for us to bestow greater praise upon Mr. McCormack as a singer than to assert that notwithstanding a severe cold the artist was able to sing so satisfactorily that, barring a few slightly veiled notes in the high register and occasionally in the "head" tones, it would have been impossible to detect anything the matter with his throat. This ability to sing "over" a cold is one of the genuine proofs of a great artist's achievements.

That McCormack possesses an unusually beautiful lyric tenor voice has been conceded by us during his previous visits here. That this truly matchless vocal organ is singularly well adapted for the exposition of the "lyric" school of vocal art has also been explained by us before. It is therefore natural that the most delightful parts of the McCormack programs are those which contain ballads and especially the Irish folk songs. We doubt very much whether there is another singer before the public today who appeals quite so strongly to the public's taste for the ballad style of vocal compositions as McCormack, and in this particular phase of art he is entitled to the first position.

We noted one particular improvement last Sunday afternoon over McCormack's previous efforts on the concert platform, and this was his exquisite interpretation of "The Lord is My Light," by Alliston. He attained here a certain dramatic intensity and religious fervor that was absolutely inspiring and we can easily comprehend how his audience greeted the conclusion of this remarkable song with such thrilling enthusiasm. There was a little gem by Hue entitled "J'ai pleuré en rêve," which received an encore and which was worthy of the distinction for, barring a few discrepancies in the enunciation of the French language, the artist succeeded in getting a number of dainty effects quite enjoyable and admirable.

This leads us to McCormack's truly wonderful ability in the art of concise diction. Indeed this distinguished vocalist's diction is so excellent that any faults in the enunciation of a foreign tongue are easily detected. In his French and German pronunciation he often obtains a too broad enunciation of the vowels "a" or "e." In the German he frequently connects the final consonant of a word with the first vowel of the next word, which is customary in the French language, but not in the German. In a German every word is distinct by itself and should not be "tied" to another word. In the Italian, too, Mr. McCormack occasionally uses a too broad enunciation in his vowels. A singer of Mr. Mc-

(Continued on Page 3, Col. 1)



LISSA TETRAZZINI

The Famous Prima Donna Soprano Who Will Appear at the Fifth Opera House, Thursday Evening, March 5 and Saturday Afternoon, March 7

than its artistic qualifications. This particular role requires really a dramatic and not a lyric soprano. Homer Henley, the well known baritone soloist, was entrusted with the responsible task of interpreting the part of Elijah. We all know Mr. Henley as one of the finest artists California has ever produced. His voice was at all times rich, sonorous and ringing, and he is naturally well equipped for the exposition of oratorio roles. The writer is one of Mr. Henley's greatest admirers, and because of this he knows that this artist can do much better than he did on this occasion. He either was under the influence of a cold or under a severe nervous strain. Otherwise we can not account

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JOHN MCCORMACK SINGS TO CROWDED HOUSE.

(Continued from Page 1)

McCormack's standing can easily remedy defects which he himself would find it difficult to accomplish. But as to diction itself, irrespective of pronunciation of foreign languages, Mr. McCormack is a past-master in his art.

The purely lyric form of vocal art and the "lyrico-dramatic" style as manifested in religious compositions represents Mr. McCormack's strongest assets as a vocalist. Anything more dramatic than the last named class of vocal literature is clearly outside Mr. McCormack's field. And to this belong compositions like Handel's recitative and aria from *Jeremiah*, the German classic songs, and a certain class of Italian operatic works. We can easily imagine how successful Mr. McCormack will be in Mozart operas, for the purely lyric and genuinely "bel-canto" style of his vocal art are absolutely suited to this Mozartian phase of operatic literature. Indeed all operatic works demanding a purely lyric style are admirably suited to McCormack's exquisite art. We are merely sure that Mr. McCormack will not permit anyone to mislead him into committing the error of adopting the dramatic form of vocal literature. There has never been a vocalist yet, no matter how great, who was equally great in lyric and dramatic interpretation. By concentrating upon one of the two a singer will become a distinctive type of his profession. Mr. McCormack, like Bonci, should confine his entire work to the lyric school of vocal art. Anyone who uses his fluency to make McCormack change to a dramatic school will be responsible for that matchless artist's early decadence. For it can now be seen that any attempt to be more intense than his school calls for results in a deep flush of the face, and apparent effort in the production of these dramatic passages. This "flush" is the red danger signal for any vocalist to refrain from pressing this particular mode of vocalizing too much.

Mr. McCormack was assisted by Donald Macbeth, violinist, and Vincent O'Brien, pianist. By his style of piano playing Mr. O'Brien proves that he is a better pianist than pianist. However, he did some very much work and is entitled to hearty approval. Mr. Macbeth gives evidence of inherent talent as a violinist, but notwithstanding a smooth tone and clean interpretation, there is ample evidence that he has not yet gained fully the responsibilities of a soloist. We understand he is still a very young man, and with the adequate practical experience in playing as well as listening to others he no doubt will be able to make headway in a short time. What he did play last Sunday afternoon was very neatly done, and conformed to the taste for the lighter phase of musical literature displayed by the huge audience in attendance. Students will find the McCormack concerts of interest because of the elegant bel-canto character of his vocal delivery. There is altogether too much shouting allowed among students, and a careful study of McCormack's exquisite lyric school would be of considerable benefit to many a vocal student. There is no male singer, barring only Alessandro Bonci, who is such a truly great exponent of beautiful singing as McCormack is.

The second concert of McCormack took place last Saturday evening before another large audience, and the final concert will be given tomorrow afternoon at the Scottish Rite Auditorium. Notwithstanding the somewhat "popular" character of the programs, McCormack belongs to that class of vocal artists whom no student should miss hearing, because of the tone production and the easy style of singing, always excepting, of course, his attempts at too dramatic expression.

THE JOHN MCCORMACK FAREWELL CONCERT.

That superb artist, John McCormack, unquestionably one of the greatest pure tenors the world has ever known and a singer who no teacher or student of vocal art can afford to miss, will give his last concert at Scottish Rite Auditorium this Sunday afternoon, February 22, at 2:30. The program will be a request to sing up to date over one thousand requests have been received. In the way of operatic arias the most popular have been for the Romance from Puccini's *La Boheme*, the "Salve dimore" from "Faust," and *La donna e mobile* from "Rigoletto" and the singer will offer at least two of these. Then there will be Irish songs to your hearts content and numbers in German, French, Italian and English but very few if any of the numbers on previous programs will be given except as encores.

But no matter what John McCormack sings, it is always worth while as an example of pure bel-canto and charming and artistic phrasing, interpretation—in short everything that is requisite in great vocal art. The program will be a sort of informal one, the singer

practically making up the program as he goes along just as one would in the parlor of a friend. It will be just one splendid, informal "feast of beautiful song." Tickets are on sale at Sherman, Clay & Co.'s and Kohler & Chase's and on Sunday after ten at the box office of Scottish Rite Auditorium.

MISCHA ELMAN.

Just as McCormack and Schumann-Heink reach the hearts of the public by song, so does Mischa Elman reach them with his Stradivarius. When this violinist plays a melody such as Tschakowsky's "Nur wer die Sehnsucht kennt" there is hardly a dry eye in the audience and when he plays the quaint little Gavotte of Gossec or the Beethoven "Menuet," there is a smile on every lip. Such is the effect of real genius on an audience. Elman will give two concerts here in April at the Columbia Theater under Will Greenbaum's management. This news will be welcomed by all who love the "instrument with a soul."

THE JEAN GERARDY CONCERTS.

At first Manager Greenbaum modestly announced that he would bring us Jean Gerardy, the great violoncello virtuoso, this season and the announcement was welcome, for the visits of great cello virtuosos are as rare as those of the proverbial angels. Then the news came that Gabriel Ysaye, the young Belgian violinist who was introduced to us by his illustrious father, would assist at the Gerardy concerts and now the enterprising manager adds that the pianist with the artists will be no other than Frank La Forge, probably the finest accompanist in the world and an excellent piano soloist and composer as well. Here is indeed an "aggregation of talent" and no such trio of instrumental stars has visited us since the memorable engagement of Ysaye.



JEAN GERARDY

"King of the Cellists" Who Will Give Concerts at the Columbia Theater on Two Sunday Afternoons, March 8 and 15 and at the Liberty Playhouse in Oakland, Thurs. AM, March 12, Assisted by Ysaye, Jr., and La Forge

Gerardy and Lacharme at the old Baldwin Theatre many years ago. Gerardy, Ysaye, Jr. and La Forge are a trinity of names that should draw crowded houses to the Columbia Theater where two concerts will be given on Sunday afternoons, March 8 and 15 and in Oakland a Special program will be given at the Liberty Playhouse on Thursday after-noon, March 12. Mail orders for the Gerardy events may now be sent to Mr. Greenbaum at either of the box offices.

THE FLONZLEY QUARTET.

The famous Flonzley Quartet with its membership unchanged as it has been since the very day it was organized, will play three concerts here about the second week of May, closing Mr. Greenbaum's memorable season of 1913-14. The list of attractions presented by this management has been a most formidable one including as it has, such names as Schumann-Heink, Melba, Alda, De Gorzow, McCormack, Pavlowa, etc., and no more artistic or important attraction could have been chosen to close it with than the Flonzley quartet of Switzerland.

THE GRIENAUER-MCMANUS RECITAL.

The fifth of the Grienerau recitals in conjunction with George Stewart McManus the well known pianist, brought as first number the great cello sonata by Rubinstein. When played by such artists of established merit it is superfluous to say that it was played to the utmost delight of any connoisseur of high class music. Suffice it to say that it was a performance of rare intelligence of conception and far above the usual mode of interpretation. Both artists mastered the difficulty of this work with admirable artistic taste and spirit. The ensemble was carried with much warmth of congenial feeling and rhythmic exactness. Grienerau repeated at this con-

cent three movements of his cello suite in A and played because of numerous requests instead of the "Evening on the Marches" "Dawn and Morning" of the same suite. Grienerau harmonized this movement according to modern ideas. In its slowly rising climax from the somber darkness to the jubilant light of the young moon, it makes a deep appeal. Besides he played his poetical "Moonlight Scene," and his remarkable work "California Humming Birds." The latter is causing much comment among cellists on account of its extreme technical difficulties, and that this composition is not found on other cello programs. An inquiry brought the answer that Grienerau intends to give a copy of this composition to Jean Gerardy, who, he is convinced, can and will play it. In the Papillon by Popper, Grienerau displayed a complete mastery of the most intricate passage work and expressions in dainty tone colors. This delicate combination with his significant big tone makes him a very remarkable exponent in the field of cello playing.

CHICAGO GRAND OPERA COMPANY.

Great interest is manifested in the season of grand opera to be given by the Chicago Grand Opera Company at the Fivoli Opera House, for the two weeks commencing three weeks from next Monday night, and the demand for seats for the season is very large. At Sherman, Clay & Co.'s, where the sale is now in progress, choice locations are going with a rush and the sale will continue until Saturday evening, March 7, the sale of single seats commencing the following Monday.

Monday evening, March 16, the engagement will be ushered by the first performance in San Francisco of Alberto Franchetti's "Cavalleria Rusticana," with Titta Ruffo, Rosa Raisa, Amedeo Bassi, Francesco Giorgini, Henri Scott, Gustave Huberdeau, Edmond Warnery, Ruby Heyl, Frank Preisch and Constantine Nicolay. Cleofonte Campanini conducting. The complete repertoire follows: March 17, 8 p. m., "Aida," with Carolina White, Julia Claussen, Amedeo Bassi, Giovanni Polese, Henri Scott, Gustave Huberdeau, and Rosina Galli and International Ballet, Campanini conducting. March 18, 2 p. m., "La Boheme," with Maggie Teyte, Aristodemo Giorgini, Giovanni Polese, Francesco Frederici, Mabel Riegelman, Francesco Daddi, followed by Grand Ballet Divertissement and Dance of the Hours, from "Gloria," with Rosina Galli, Giuseppe Sturani conducting. March 18, 8 p. m., "Louise," with Mary Garden, Leon Campagnola, Hector Dufranne, Louise Berat and forty other artists, Campanini conducting. March 19, 8 p. m., "Hercules," with Carolina White, Campagnola, Julia Claussen, Armand Crabbe, Huberdeau, and incidental dances by Rosina Galli and Corps de Ballet, Charlier conducting. March 20, 8 p. m., "Thais," with Mary Garden, Dufranne, Campagnola or Warnery, Huberdeau—Campanini conducting. March 21, at 2 p. m., "Cavalleria Rusticana," with Rosa Raisa, Aristodemo Giorgini, Francesco Frederici and Ruby Heyl, Giuseppe Sturani conducting, followed by "Pagliacci," with Titta Ruffo, Jane Osborn-Hannah, Bassi and Crabbe, Campanini conducting. March 21, 8 p. m., "The Jewels of the Madonna," with Carolina White, Bassi, Polese and Berat, Campanini conducting. March 22, 4:30 p. m., "Parsifal," with Julia Claussen, Otto Marak, Clarence Whitehill, Allen Hinkley, Henri Scott, Hector Dufranne, Ruby Heyl, Stanislas Grundmann, Armand Crabbe, Emilio Venturini, Desire Defrere, Minnie Egner, Helen Warram, Mabel Riegelman and Heinrich Wheeler, Campanini conducting. March 22, 8 p. m., "Tosca," with Mary Garden, Polese and Campagnola, Campanini conducting. March 24, 8 p. m., "Lohengrin," with Rosa Raisa, Julia Claussen, Marak, Whitehill and Hinkley, Campanini conducting. March 25, 8 p. m., "Barber of Seville," with Titta Ruffo, Florence Macbeth, Giorgini and Scott, Sturani conducting. March 26, "Manon," with Mary Garden, Campagnola, Dufranne and Huberdeau, Charlier conducting. March 27, "Don Giovanni," with Titta Ruffo, Carolina White, Rosa Raisa, Giorgini, Huberdeau, Trevisan and Scott, Campanini conducting. March 28, 8 p. m., "Madame Butterfly," with Maggie Teyte, Bassi, Federici, Margaret Keyes and Minnie Egner, Sturani conducting, followed by a Grand Ballet Divertissement. March 28, 8 p. m., grand farewell performance, program to be announced later.

FRITZ KREISLER.

Fritz Kreisler, the world's greatest violinist, is in our midst and Sunday afternoon at the Cort Theatre and Thursday night at Scottish Rite Hall, he will reveal the full measure of his beautiful art. Mr. Kreisler's tour is directed by C. A. Ellis, manager of the Boston Symphony Orchestra, he is under the local management of Frank W. Healy and will not be heard in any other city in Northern California. This fact has caused such an influx of mail orders from out of town patrons as is seldom known. Parties will come from as far South as Fresno, from points as far North as Chico and the bay cities will all be represented at the Kreisler recitals. Nine years ago Mr. Kreisler appeared in San Francisco and even the small capacity of the small hall in which he appeared seemed one of vastness, because so few music lovers were on hand to occupy the seats. Nine years ago, when the great violinist was one of the foremost exponents of his art in the world, but it has remained for the general public to make of his recitals financial successes in keeping with his excellence as an artist. This season Kreisler's tour is the most triumphant of his career and the greatest demonstration of approval ever accorded a violinist was his recently, where at the first of his recital in Orchestra Hall, Chicago, the audience was in a body and with cries of "Encore!" and "Bravo!" and "Delight and admiration," recalled him many times. Tickets are on sale now at the box offices of Sherman, Clay & Co., the Theatre and Kohler & Chase. Prices 75c, \$1.00, \$2.00. Box and loge seats \$2.50.

HUGHES-WISMER-RILEY TRIO DRAWS CROWD.

Third of a Series of Three Delightful Chamber Music Concerts Attracts One of the Largest Audiences Ever Assembled at Such an Event.

By ALFRED METZGER

The third of a series of three chamber music recitals given by Mrs. Robert M. Hughes, pianist, Hother Wismer, violinist, and Herbert Riley, cellist, which took place at Sorosis Club Hall on Tuesday evening, February 10th, proved to be a genuine artistic triumph for every one of the participants. The program included Trio, "Noveletten," Op. 39, by Theodore Kirchner; Passacaglia, solo for violin and violoncello, by Handel-Halvorsen; a group of songs by Mrs. Anna Miller Wood-Harvey, and Trio, Op. 49 (Mendelssohn).

The fact that the hall was crowded to the doors is ample proof that the Hughes-Wismer-Riley Trio has made a very powerful impression upon our musical public, and there is every reason to believe that such impression is thoroughly justified. The three musicians impress one with their sincerity and their conscientiousness and with their absolute understanding of the works they interpret. The programs are kept within a strictly high class character and it is apparent that deep study and patient rehearsing has preceded every public performance. This is the kind of musical endeavor or achievement that adds greatly in the musical upbuilding of the community, and no encouragement is unobtainable to inspire organizations like the Hughes-Wismer-Riley Trio with sufficient confidence to continue their good work.

The program opened with a composition new to San Franciscans entitled "Noveletten," being a Trio by Theodore Kirchner. This exceedingly able musician is one of the Schumann pupils. He died only a little over ten years ago and was particularly active at the Leipzig Conservatory prior to his death. He was formerly prominent in the Bavarian musical centers. He composed about a hundred very excellent compositions among which this chamber music Trio may well be regarded as one of the most important. Evidently this composer has had no taste for the modern trend of musical literature and has kept himself strictly within the confines of the old school of composition. The work is delightfully dainty and well scored, impressing one with the conviction that after all simplicity is the most beautiful phase of musical expression. Notwithstanding this simplicity of harmonic treatment the work is not by any means easy to interpret, and the Hughes-Wismer-Riley Trio is entitled to hearty commendation for the excellent manner in which this work was read, retaining its daintiness and quite frequent poetic atmosphere. There was considerable opportunity for rhythmic accentuation and undulating dance movements, all of which was delightfully emphasized.

Another old composition quite new to San Franciscans was the Handel-Halvorsen "Passacaglia." This is a very effective work for violin and cello. It is more of a technical than an emotional musical work, but requires both intelligence and skill to adequately present its many charms. A "Passacaglia" is an old dance of an Italian or Spanish origin. It is very much like a Chaconne and belongs to the old school of composition, having originally been composed for harpsichord and organ. It is principally notable for its contrapuntal difficulties, which are at times almost insurmountable. It is therefore much to the credit of Hother Wismer and Herbert Riley to say that they really accomplished wonders with the work. Barring its unique theoretical construction and contrapuntal treatment we can not see any particular value in this work, especially strange does it seem to us why it should be transcribed for violin and cello. However, any work of artistic worth is entitled to a place on the program, and Messrs. Wismer and Riley are to be commended for their enterprise in giving us some of the old compositions never heard before.

The soloist of this occasion was that ever charming artist, Mrs. Anna Miller Wood-Harvey. Mrs. Harvey sang a group of French songs including La Pluie by Jacques Dalcroze and Contamination by Whior, and three old French songs entitled La Fontaine, Chanson Ancienne and Ecoute d'écouter. As an encore Mrs. Harvey sang the well known Leroux song, Le Nite, with violin obligato. The charm about Mrs. Harvey's singing lies in her elegant combination as well as her decidedly effective style of phrasing. Delicacy is intermingled with occasionally dramatic intensity and at no time does this artist fail to obtain the meaning of her words or poetry underlying the musical setting. Mrs. Harvey belongs by all means to the intelligent artists residing on this Coast, and she is surely an excellent acquisition.

The program closed with the beautiful Mendelssohn Trio, Op. 49, which was played with a brilliancy and dash quite impressive in its appeal. Here the splendid ensemble work of this organization was prominently revealed. We must especially emphasize the magnificent work contributed here by Mrs. Hughes. The delicate touch, the limpidity of her technical execution withal the audibility of every phrase and the piano, without any signs of overshadowing

the other instruments, combine to make Mrs. Hughes an ideal ensemble player. There may be added a natural instinct for poetic phrasing and musically comprehension of the pianistic side of a chamber music work. Altogether it was surely a most delightful event. We are glad to hear that, responding to a general demand, the Hughes-Wismer-Riley Trio will give a Beethoven Concert on Tuesday evening, April 21st, which no doubt will be well attended. We shall be very glad to hear these three able musicians in a Beethoven program.

ALCAZAR.

Mrs. Douglas Crane, who has been called "the little daughter of the dance," will make her first appearance in our midst, as a dramatic actress, at the Alcazar Theatre next week, opening at the Monday matinee, (Washington's birthday), in the role of Missy, the dancer, in the first production on any stage of Louise Clatter's sensational and brilliant new play, "Her Soul and Her Body," dramatized by the clever authoress from her own successful novel of the same name. This will be made an attraction of more than ordinary magnitude and will go to prove further the enterprise of the local management. The story of the new play is an intensely interesting one with a new light on a familiar situation. It is replete with strong, tense dramatic scenes and there is a comedy vein, for relief, running throughout the play.



THE HUGHES-WISMER-RILEY TRIO

TETRAZZINI.

San Francisco is to once more hear the golden notes of one of the foremost prima donnas of the day, Luisa Tetrazzini, who is now making a complete trans-continental tour under the direction of W. H. Leahy, who first discovered the singer and gave her to the United States. Mme. Tetrazzini has recently added to her laurels by her remarkable vocalization in the leading cities of Europe and her receptions at the hands of her admirers have eclipsed all previous ovations rendered to this real Queen of Song. That Mme. Tetrazzini holds a re-

markable place in the hearts of Americans is shown by the numerous offers received by manager Leahy for the diva to appear in concerts in cities where she has not yet been heard, each offer being accompanied by a large financial guarantee. The previous tours made by Mme. Tetrazzini resulted in a shower of gold pouring into the box offices of the theatres where she was announced to sing. From Maine to California and from the Canadian prairies to the Gulf of Mexico the theatres were sold out solid before the singer appeared and in many instances it was necessary to give a second concert to accommodate those who insisted on hearing the liquid notes of the famous diva.

San Francisco will hear her but twice this season, at the Tivoli Opera House, Thursday evening, March 5, and Saturday afternoon, March 7. The assisting artists are Rafael Diaz, tenor, Yves Nat, pianist, and Pietro Caso, flutist. Seats will range in price from three dollars to a dollar and will be placed on sale at Sherman, Clay & Co.'s next Tuesday morning, February 24.

Thomas Egan, the Irish tenor who has won great celebrity both in grand opera and concert throughout Europe and in the East, has been engaged by Impresario M. D. Hardman, recent manager of the Alice Nielsen concerts in California, for an extended tour that will include all the Pacific Coast and possibly Australia. Manager Hardman has booked Egan for a concert in Omaha on Easter Sunday, April 12, and for another in Denver the Sunday following, and after the latter engagement the tenor will be heard in Vancouver, Seattle, Tacoma, San Francisco, Oakland, Los Angeles and all the principal cities of Central California. Nearly twenty-five Pacific Coast bookings have been arranged.

KRUGER TO GIVE HOUR OF MUSIC.

Georg Krüger the well known pianist and pedagogue will give an hour of music at his studio on Tuesday afternoon, February 24th at 2 o'clock. Mr. Krüger is becoming more and more known in local musical circles as an artist of superior artistic merit. He is a native of Lübeck, Germany, and revealed his pianistic tendencies when he was hardly able to reach the keyboard while standing before the piano. With such instructors as Prof. Heinrich Barth of Berlin, and Leschetizky of Vienna, it is not to be wondered at that Mr. Krüger may well be regarded as a genuine concert pianist. Previous to his advent in America, Mr. Krüger had charge of the artist class in the Klindworth-Scharwenk Conservatory of Music in Berlin. He was called to Cincinnati to take charge of the piano department of the Cincinnati Conservatory of Music there and later went to New York to appear successfully in concert. He also appeared as soloist with the famous Kniesel Quartet and at some of the symphony concerts under the direction of Frank van der Stucken. The following program will be rendered. Prelude and Fugue A minor (Bach-Liszt), Sonata op. 53 C major (Beethoven), Nocturne op. 34 G major, Etudes op. 10, No. 7, op. 10, No. 5, op. 25, No. 1, op. 25, No. 9, Polonaise op. 53, A flat major (Chopin), Faust-Fantasia (Liszt).

ORPHEUM.

The Orpheum announces for next week a remarkable programme of extraordinary novelty and merit. Bessie Clayton "The Queen of Dance" who has the distinction of being the only American dancer who has ever been engaged by the French Government and who is now enjoying a brief leave of absence will appear in a series of her own terpsichorean creations. Miss Clayton will be supported by Ned Norton, Ada Ayres, Lee Shaw and a carefully selected company of European dancers who will present as a special feature The Argentine Tango Octette. Francis Dooley, the favorite song writer and composer, assisted by Corinne Sayles, a clever, lively and engaging comedienne will indulge in witty songs and dialogue. Hans Robert who starred as Checkers will, with the assistance of a competent company, perform Edgar Allan Woolfs latest comedy hit "A Dadd by Express." Sylvia Loyal and her Pierrot will introduce a novel act in which dog training, juggling, tight wire walking are the component parts and which is climaxed by the appearance of a flock of seventy educated pigeons. Clark Martinetti and Joe Sylvester, "The Boy with the Chairs" will provide a sideslipting acrobatic novelty. Next week will be the last of Chick Sale and Louis Hardt. It will also close the triumphal engagement of George Damerel and his company in the sparkling operetta "The Knight of the Air."



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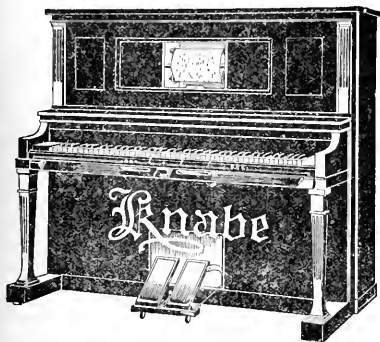
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Kohler & Chase Building, 26 O'Farrell Street

The Minetti Orchestra will give a concert at Kohler & Chase Hall next Friday evening, February 27th, which promises to be a very enjoyable event. The concert will be under the splendid leadership of Giulio Minetti. The program will be as follows: Tannhäuser Selection (Wagner), (a) Melodie (Massenet), (b) Follies (Marches), Miss Bessie Wise; (a) L'Extase (Thomé), (b) Fleurs et Papillons (Wesley), flute obligato by Elias Hecht; Rhapsodie Hongroise (Popp), flute solo, Christine Howels; (a) Un baiser de Mimi (Lohez), (b) The Little Jester (Minetti), for strings, Egyptian Suite (Ligini).

The Deringer Musical Club announces its twenty-ninth piano and vocal recital to take place on Thursday evening, February 26th, at Century Club Hall. An unusually attractive program of vocal and instrumental numbers will be presented by the following participants: Miss Lole Munsil, Miss Zdenka Buben, Miss Louise Cameron, Miss Arena Torigino, Miss Genevieve Holmberg and Messrs. Otto Rauhut and Joseph Beringer.

In the Musical Review of February 17th, while speaking of Miss Cell Treanor, we made an error in accrediting her to a teacher with whom she did not study. We

desire to correct this error by stating now that Miss Treanor is a pupil of Madame Isabelle Marks. She sang with brilliant success at the Matinee of Music which took place at Kohler & Chase Hall on Saturday afternoon, February 14th.

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"THE FIREFLY" A BIG SUCCESS AT THE COURT.

Rudolf Friml Has Written One of the Most Artistic and Most Effective Comic Operas Presented in Recent Years and No One Should Miss Hearing This New Work.

By ALFRED METZGER

Among the numerous comic operas and musical comedies that visit San Francisco during the course of a theatrical season there are a few genuinely meritorious works that when one of these really does make its appearance it is quite worth while to devote more than the usual space to it. One of the exceptions to the rule is "The Firefly," for which Rudolf Friml has composed the music, and which is now being presented at the Court Theatre. In the first place the book is excellent. It is written by Otto Hauerbach and is replete with real humor and frequent witty situations. The characters are all well delineated and are enacted in a manner that brings their idiosyncracies into bold relief. The lyrics are also well suited to the music which is very melodious and frequently endowed with that dash and spirit which is known as "Viennese." A number of delightfully sedate, charming and alluring waltzes add considerable zest to the performance. The finale of the first act, which act is preceded by a Prologue, is almost grand operatic in its climactic proportions, and although somewhat reminiscent is nevertheless built up with great ingenuity and dramatic intensity. It is one of the very finest comic opera finales we have heard in long years.

Of course the revolving axis around which the entire production turns is Emma Trentini, the quicksilver-like personification of activity. If any one of our readers is at a loss to understand the term "personal magnetism," he or she should witness the production of *The Firefly* and watch Emma Trentini. It will not take long for anyone to realize her matchless personal magnetism. By the mere wink of an eyelash, a movement of a finger, the step of a dainty foot she is able to evoke smiles and laughter, and occasionally she is quick to take advantage of an emotional situation and create a sympathetic atmosphere. But above all her histrionic talents she possesses a voice of transcendent beauty—a voice of singular smoothness and brilliancy which both in its highest tones as well as its deepest register is evenly balanced and astonishingly big in volume. Considering the immense power of this remarkable vocal organ, Trentini remains singularly well in pitch, and every one of her songs is delivered with a care and a conscientiousness that reveals the genuine artist and the singer "by the grace of Providence."

Next to Trentini's truly remarkable performance is the humorous achievements of Oscar Fisman, who surely is a past-master of the art of comedy. It is not the boisterous, coarse style of comedy you usually observe at musical comedy performances, but the refined, clean and dainty display of wit which is such an exquisite touch to the French school of operetta. Mr. Fisman leaves nothing undone to create a laugh and at no time does he force a funny situation. He merely takes advantage of a natural opportunity. The principals as well as the chorus possess excellent voices, which also is rather rare of an exception than a rule in the ordinary musical comedy or comic opera productions we hear on the Coast. The orchestra is excellent, but a little snubbing of the brass section would help along wonderfully. At times the brasses drown the strings altogether and thus obliterate the melodious character of the work. They also drown occasionally the voices.

Melville Stewart as "Uncle" possesses a splendid baritone and sings with unquestionable artistic refinement. William Wolf, who is known to us from the old Grand Opera House days as the first comedian of the Southwell Opera Company, comes back with his big, ringing bass voice, not quite as free and ringing as it used to be, but sufficiently good to be noticed. John Hines as Pietro is noteworthy on account of decidedly graceful and musical singing.

The entire production is well worth seeing and any of the music lovers who are longing for a genuine comic opera presented under the most favorable circumstances will not regret paying a visit to the Court Theatre and witnessing this excellent performance of *The Firefly*. The two vocal gems from a popular point of view are "The Firefly" and "When a Maiden Cries, Knock at Your Heart." From an artistic point of view the most important is an aria entitled "Giannina" in the first act and an interpolated number in the last act of a somewhat operatic character. The most artistic part of the entire performance from a musical standpoint is the finale of the first act which is bordering on grand operatic standards.

PACIFIC MUSICAL SOCIETY BREAKFAST.

The Pacific Musical Society gave a breakfast in honor of its fourth anniversary at the Colonial Ballroom of the St. Francis Hotel on Wednesday, February 11th. The breakfast was followed by a musical program of a humorous character. During the breakfast Madame Toletti expressed herself delighted with the success of the event and also with the fine growth of the society, thanking the members for their cooperation. There were nearly three hundred people seated at the tables and animated conversation testified to the enjoyment of the present. Those who followed the program certainly knew how to coax the risibles into action. Their attitude toward current musical topics were decidedly in conformance with the highest standards of wit. The participants were—Miss May Sinsheimer, Mrs. J. B. Keenan, Mrs. Eugene Elkus, Miss L. Feldheim, Miss Benfeldt, Mrs. Fernanda Pratt, Miss Evelett Brooks, Mrs. William Riter, Mrs. Mary C. Riter. Among the guests was Madame Maquet-Beydler who arrived recently from Paris.

The writer was only able to stay through the first which was an orchestral selection under the

graceful direction of Miss May Sinsheimer. The members of the orchestra, which included ladies and gentlemen, were all dressed in clown costumes, and while we were well acquainted with most of them it was difficult to recognize some. Mrs. Hirschler presided at the drums and Miss Feldheim handled the tambourine—both made hits in the course of their activities. Mrs. Richard Ross and Mrs. William Henry Banks played "zohke"-like little horns, imitating human nightingales in a manner that brought down the house with screams of laughter, especially in the high notes, intended to make people "sotari(re)." David Hirschler was also actively engaged in assisting in the obsequies. Elias Hecht blew the flute in a very enthusiastic and effective manner.

The young lady with the air gun popped away industriously during the performance, but whether she popped corn or the "question" was impossible to ascertain at a late hour. Mrs. S. Savannah was observed by the eagle eye of the Musical Review society reporter, and whenever she could be heard besides the air gun and the nightingales, she gave evidence of the fact that she would make a good member of the musicians' union. This reminds us that no walking delegate was in attendance to ask for the union cards. Ashley Pettis presided at the piano and it required a little time before we recognized him in his official costume. The instrumentation of the orchestra was surely unique; there were some instruments we never knew existed, but they sounded all right anyhow. The orchestra was under the direction of Miss May Sinsheimer, who, in the role of "Hardey Dam Rush," gave an excellent impersonation of symphony leading, including the jackknife bow and the elongated baton. Anyone who was unable to laugh heartily at this witty demonstration surely needs medical attendance for melancholia.

There were other well known musical people who participated, but we can not remember all at this time.



FLORENCE MACBETH
Coloratura Soprano with the Chicago Opera Company

The event was surely a most successful one and we are certain that everyone fortunate enough to be present enjoyed him or herself thoroughly. Incidentally, all of us had a square meal.

Mrs. Anil Deer Knauer is now conducting a vocal and piano studio at 325 Divisadero Street, and has a downtown studio in the Elfers Building on Market Street. Mrs. Knauer was the head of the Anil Deer Conservatory of Music which succeeded the Bonelli or San Francisco Conservatory of Music. She discontinued that institution temporarily. The reason for the change being the pleasant fact that Miss Deer became Mrs. Adolph Knauer on January 28th. Mr. Knauer is organist at the Portola Lounge, and has occupied that position during the last two years. He was a member of Bernal Jalous Orchestra and is also a very fine pianist, having been a pupil of W. C. E. Schoeck and Henoit Levy. He also has experience as a concert artist. The wedding of Mr. and Mrs. Knauer was a quiet one and the wedding breakfast was served in the banquet room of the Portola Lounge.

"THE KNIGHT OF THE AIR" AT THE ORPHEUM.

We occasionally witness very delightful one-act comic operas and musical comedies at the Orpheum, and frequently the have reached proportions of artistic character. One of the most memorable of these comic operas was "The Eternal Waltz" heard some time ago. But at no time have we heard a one-act comic opera that appealed to us quite so strongly as "The Knight of the Air," which is now being presented at the Orpheum. Morris Meyerhold made no mistake in securing this work for the Orpheum, for it surely brings a decidedly artistic comic opera before his big audiences. The music is sparkling and rich in melody, the action is clever and the entire production is endowed with a dash

and a vim which justifies its contention of being a Viennese operetta.

It would have been difficult to select a more competent leading figure than George Damerel of "Merr Widow" fame. He may never be able to win laurels as a vocalist, but as a dancer and actor he surely rivets the eye, and in the title role of this miniature operetta he is busy all the time and earns the admiration of his audiences. The other singers in the cast possess fine voices and act splendidly together. There is a comedian who is an attraction by himself. Mounting and costumes are also very picturesque. A haunting waltz melody runs through the work and keeps the feet moving in sympathetic tempo. "The Knight of the Air" is one of a series of excellent attractions at the Orpheum this week.

A. M.

KOHLER & CHASE MATINEE.

There will be an exceptionally fine attraction at this week's Matinee of Music which will take place at Kohler & Chase Hall this Saturday afternoon, February 21, namely, the engagement of Rena Vivienne, the most famous and operatic prima donna soprano. Miss Vivienne has an international reputation as a singer, having appeared for several seasons with the Henry W. Savage English Grand Opera Company, and having been one of the first exponents of the role of Madame Butterfly in America. In fact she was among those who introduced the opera to this country. She also gained laurels in the role of the European opera houses. But San Franciscans have learned to admire her particularly as prima donna of the Tivoli Opera House and one of the greatest regrets experienced upon the announcement of the closing of the theatre was the loss of Miss Vivienne who had endeared herself to thousands of opera lovers.

On this occasion Miss Vivienne will have her first opportunity of appearing on a concert program in public, and she will take advantage of the opportunity to select the very best compositions suited to her artistic style and taste. It would be a fine thing if San Franciscans could keep Miss Vivienne in this city and add her to the other first class artists who decided to locate here. In addition to the vocal selections by Miss Vivienne there will be several instrumental works which will be rendered on the Knabe Player Piano and on the Pipe Organ.

MME. M. E. VINCENT'S STUDIO RECITAL.

The spacious and handsomely appointed studio of Mme. M. E. Vincent and Frederic Vincent was crowded to its capacity on Monday evening, February 9th, when Ida van Weick, soprano, and Frederic Vincent, harp, tone, gave a charming program of vocal compositions. Both artists sang a number of solos and concluded the program with a duet. They were assisted by G. Jollain, violinist. Mr. Vincent proved himself to be a very conscientious vocalist who possessed that energy and that enthusiasm for his work which usually results in success. He is exceptionally to be commended for his diction and his pronounced declamatory style. He gives the impression of being heart and soul in his work. His voice is well taken care of and is used with particular effect in the mezzo voice passages. The songs selected by Mr. Vincent on this occasion were exceptionally fine and most interesting.

Miss Van Weick possesses a delightfully flexible soprano voice which is noteworthy on account of its velvety quality. She possesses more than usual artistic temperament and sings with abandon and vim. Her spirited style of interpretation coupled with her unquestionably beautiful voice should assist her rapidly in making headway in her chosen vocation. She is no doubt in excellent care as notwithstanding a rather brief period of instruction under Mme. Vincent she made a decidedly strong impression with her audience. The songs selected for her interpretation revealed many musicianly traits.

G. Jollain gave the impression of being a violinist of high artistic ideals. He draws a smooth, plaint tone and plays with excellent accentuation and also with a splendid delicacy that came occasionally to the fore during his decidedly musical rendition of Mozart's D major violin sonata. His playing quite frequently revealed poetic instinct and his phrasing was intelligent throughout.

We desire to particularly compliment Miss Mabel Mercedes Hughes for her exquisite accompaniments and for her splendid execution of the piano part of the Mozart sonata. This young pianist, who is a newcomer in San Francisco, is a genuine artist who has grasped the finer points of the art of accompaniment and ensemble playing and will prove a very valuable addition to San Francisco musical circles. She plays with excellent taste, pronounced musical intelligence, delicate and thoughtful accompaniment, and occasionally strong accentuation of more dramatic passages. She is a very valuable artist.

The program rendered on this occasion was as follows: (a)—Drink to me Only with Thine Eyes, (b)—My Love's an Arbutus, (c)—The Little Red Lark, (d)—Believe Me If All Those Endearing Young Charms, (e)—The Low Back (Ten Old Songs), Mr. Frederic Vincent; (f)—Morsen (Strauss), (g)—La Paix (Hahn-Banville), (h)—Morsen (Strauss), (i)—Die Beiden Grenadiere (Schumann), Mr. Frederic Vincent; (a)—Pussy Willow had a Secret (Woodman), (b)—The Lass with the Devil in a Cart (Arnel), Miss Ida Van Weick; (a)—Valse (D. Major, Op. 3 No. 5 (Mozart), (b)—Valse (Guiseppa Jollain), (c)—Valse (Guiseppa Jollain), (d)—Halle in Maschera (Verdi), Mr. Frederic Vincent; Prayer from "Tosca" (Puccini), Miss Ida Van Weick, Duet "Tutte le Feste al Tempio" (Rigoletto) (Verdi), Miss Ida Van Weick—Mr. Frederic Vincent.



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CALIFORNIA INSTITUTE OF MUSICAL ART.

The California Institute of Musical Art, Oakland, announces a series of twenty class lectures by Mr. Alexander Stewart upon the history of Violin Literature. In these lectures the History of Violin Playing will be traced through the compositions of the violinist composers, showing the development of violin technique from the early beginning of the art to the present day. The following compositions are among those which will be played in illustration of the lectures: Vitali—Chaconne, Corelli—La Folia, Sonata for two violins; Lully—Menuet, Vercini—Menuet, Locatelli—Le Tambourine, Trianon, Tartini—Variations on a Theme by Corelli, Sonata in G minor; Pugnani—Menuet, Nardini—Sonata in D, Fiorillo—Etudes, Campagnoli—Etudes, Viotti—Concerto No. 22, Paganini—Sonata in E minor, Bazzini—Concerto Militaire, Grande Concerto; Rode—Seventh Concerto, Caprices; Kreutzer—Concerto No. 13, Spohr—Concerto No. 8, David—Andante and Scherzo, Capriccioso. The later composers, Ernest, Wilhelmj, Viennet, Wieniawski, Sauer, Sarasate, Hubay, and many others will be represented by various compositions. Mr. Stewart's pupils, Mr. Thomas Woodcock and Mr. Robert Stewart's pupils, Thomas Woodcock and Robert Rourke, will assist in the illustrations of the lectures.

These lectures will not be merely biographical, but will be in the nature of a critical study of the violin compositions of each period of the history of the art. While the course is intended primarily for students of the California Institute of Musical Art, others who may be interested will be eligible to admittance upon payment of a moderate fee. Vocalists, pianists, as well as violinists, and any who are interested in the serious study of the art of music will find this course interesting and profitable. Any information regarding the course may be had upon application to either Mr. Edward R. Jordan, Secretary of the California Institute of Musical Art, or of Mr. Stewart, personally.

Mrs. Emil Poli, dramatic reader, who has given many successful readings in San Francisco, gave her interpretation of the opera "Lobentanz" by Ludwig Thuille, before the Tuesday Club of Sacramento last Wednesday, February 18th. She was assisted by Rudolphine Radl, soprano, Mary Pasmore, violinist, and Suzanne Pasmore, pianist. The opera Lobentanz is being performed successfully in Germany, and is destined to become popular in this country as well. Madame Gadski especially recommended it to Mrs. Poli as a vehicle for her accomplishments. The music is very beautiful and the book quite original, especially in the fact that the hero Lobentanz is a fiddler who charms the lovely princess with his music, putting to rout all of her other suitors. It is to be hoped that Mrs. Poli will be prevailed upon to give this reading here before long.

The Witzel Trio appeared with brilliant success at the Hamilton Auditorium, Oakland, on Sunday evening,

February 1st, and the performance was greatly appreciated by a very enthusiastic audience. The program included a concert paraphrase of the Beautiful Blue Danube Waltz by Strauss arranged for Trio and Liszt's Sixth Hungarian Rhapsody. The ensemble work of the Trio was much admired and the applause was as hearty as it was sincere. M. G. Witzel, Mrs. J. F. Witzel and Mr. Callies are entitled to much credit for their splendid work. Mr. Witzel's violin solo, which was artistically rendered, was Sarasate's Gypsy Airs. Mr. Callies rendered Tschaikowsky's Variations and Theme splendidly. Mrs. Frances Thoroughman sang several songs in excellent voice giving great pleasure. An Oakland paper said: "Her selection Bright Star of Love, with violin and cello obligato, was well worth coming out in the storm to listen to." Mrs. J. F. Witzel's accompaniments were artistic and satisfying.

Two delightful drawing room recitals will be given by Miss Fernanda Pratt, contralto, with Ida Waldrop at the Piano. The first will take place at the home of Mrs. Joseph Grant, 2200 Broadway next Friday afternoon, February 27, at 4 o'clock. The program will be as follows: Agnus Dei (Bizet); Lied der Mignon (Schubert); Es hinkt der Tau (Rubinstein); In Mitten des Balles (Tschakowsky); Im Herbst (Franz); Wiegengel (Mozart); Im Kalmee (Grieg); Aus den ostlichen Rosen, Intermezzo (Schumann); Ständchen (Brahms); Beau Soir (Debussy); L'adieu du matin (Pessard); Chanson Triste (Duparc); Habanera—Carmen (Bizet); Two Ballads with harp—Molly Bawn, Bendenen's Stream (Old Irish); Morning Hymn (Henschel); Passing By (Purcell); How I do Love Thee (Henry Hadley). Tickets may be had on application to Miss Augusta Fonte, Hillcrest Apartments, 2109 California Street.

Irene Delsoi, a talented vocal student of Felix Raymond's, was invited to represent the character of France at the Folk Festival given by the Y. M. C. A. on Thursday, February 12th in commemoration of Lincoln's birth. Miss Delsoi sang an aria from Joan of Arc by Tschakowsky and the Marseillaise, and scored a brilliant success.

Sir Henry Heyman had the rare pleasure of spending ten days with Paderewski at Paso Robles where the great pianist stayed for the benefit of his health recently. Sir Henry was invited by wire to visit Paderewski and owing to the flood could not leave for ten days. He was treated very hospitably and can not speak too enthusiastically of Mr. and Mrs. Paderewski's kindness toward him.

J. Baptiste Toner, the brilliant young pianist, who is visiting relatives here, and who will play for the Pacific Musical Society next Wednesday morning, will give a recital of his own at Scottish Rite Auditorium on Sunday afternoon, March 1. He has prepared an excellent

program which will appear in this paper next Saturday. Mr. Toner is a pupil of de Pachmann, and therefore his program will include a splendid group of Chopin compositions. There will also be two excellent works by Beethoven, a Bach Prelude and Fugue and works by Schubert and Sgambati. We believe that the concert by Mr. Toner will be more than ordinarily interesting.

Miss Lydia Sturtevant, the well known and very successful operatic soprano, who is one of our distinguished California artists, recently toured the Southeast of the United States and also Canada with the Sheehan Opera Company as Herodiade in Massenet's opera of the same name, which, however, was advertised by the Sheehan Company as "Salome." Miss Sturtevant's success may be gathered from the following lines of comment which appeared in the Binghamton Republican-Herald: "Equally pleasing was the work of Mlle. Lydia Sturtevant in a difficult emotional role. All the venomous hatred of a woman crossed in love, the desperate jealousy and fierce desire for revenge were portrayed with admirable sureness of touch."

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Price 10 Cents

FRITZ KREISLER AT HIS VERY BEST.

An Audience That Crowded the Cort Theatre From Pit to Gallery Applauds and Cheers the Great Violin Virtuoso to the Echo.

By ALFRED METZGER

One of the most interesting problems that confronts a writer on musical subjects during the course of a regular concert season is the attitude of the general public toward the great artists who visit us. Especially interesting are the various conjectures one invariably forms when certain concerts are not well attended and there are crowds to the doors. One of the most frequent reasons advanced for small houses is the contention that the prices are too high and that the New York managers are sending us too many attractions during a season. Another reason is the too frequent visits of certain of the artists. This year it was contended that some of the artists did not attract a large audience to their first San Francisco concert because they appeared too days prior to that event as soloists with the San Francisco Symphony Orchestra. Again, there is advanced a reason for non-attendance in the case of new artists, because the people first want to find out about them before they spend their money to hear them. Last

Kreisler's first appearance in San Francisco we regretted the lack of interest shown in this wonderful artist. We stated without hesitation that he was our favorite violinist and to our way of thinking the foremost violinist of the present day. We predicted that the time would come when Kreisler would draw some of the largest houses of a musical season here, and we can not resist the temptation at this time to say, "We told you so." And this is as it should be. As long as artists like Kreisler can arouse the enthusiasm and interest of the public to the extent of attracting big houses the musical reputation of San Francisco is not hopelessly on the wane and truly great artists will not have to discontinue their trips to the Far West. We desire to congratulate our musical public upon its judgment in this case.

We have so often commented upon the playing of Fritz Kreisler that it is somewhat difficult to tell anything new. Although the inclement weather was not very well adapted to violin playing, Kreisler drew a beautiful tone which was noteworthy for its "silky" smoothness and its exquisite pianity. Especially true was that of his tone on the G string where most violinists attain "rough" effects. Technically, his clean double stopping and flawless "trilling" were among the most delightful features. Musically, his interpretations of the old classics was simply beyond comparison. Kreisler stands here absolutely alone without a rival. The Bach suite, the various 17th and 18th century compositions, the Glick, Schumann and Mozart works, his own beautiful Caprice Viennois, and finally the Paganini caprices were absolutely matchless in the daintiness of execution and in the faultlessly accented phrasings. It is impossible to actually describe the manner in which Kreisler plays these gems. The entire secret of his success in this direction must be sought purely in his marvellous bowing. While most of the other violinists concentrate most of their energies upon the left hand—that is to say, the fingering—Kreisler pays equal attention to his bow arm. And we know of no other violinist who has such perfect control of his wrist and bow arm as Kreisler. Hence his interpretations reveal a characteristic ingenuity of execution which is lacking in most of the great violinists of the day. We know of no violin virtuoso who secures such entrancing effects from a little classic dance as Kreisler does, without the least bit of visible effort.

Besides being compelled to repeat some of the gems on his program, Kreisler played three additional compositions, namely, Air on the G string by Bach, Moment Musical by Schubert and Humoresque by Dvorak. Carl Lamson, the accompanist, proved to be a very capable musician who understands the responsible duties of his position in a manner to give strength to the ensemble performance. The house was unusually enthusiastic, cheers and loud applause being the rule rather than the exception. It is a matter for deep gratification to know that artists like Kreisler can attract such audiences in San Francisco.

JOHN MCCORMACK'S RECORD AUDIENCES.

We have already commented at length on the artistic qualifications of John McCormack, the famous tenor, in last week's issue of this paper, and have nothing more to add in this respect today. But we must again refer to the immense audiences attracted by that remarkable artist. Nearly every seat was sold on Sunday afternoon, February 15th, and on the following Tuesday people were seated on the stage and standing all over the house. In Oakland, the Liberty Theatre was packed, people sitting on the stage, and last Sunday afternoon two thousand people were in Scottish Rite Auditorium which ordinarily seats but fifteen hundred. More than a thousand people were unable to gain admission. Will L. Greenbaum addressed the crowd in the lobby who vainly tried to buy tickets and told them that there were forty more places in the gallery where anyone could stand up. However, he added that it was impossible to see anything from there. Therefore, if anyone was willing to buy these tickets for one dollar with the understanding that nothing could be seen from there, they could secure them at the box office. The eagerness to hear McCormack may be judged from the fact that there was almost a fight for those forty tickets. Incidentally, it may be added that Greenbaum did a very honorable thing to tell the people that they could not see anything and that the places were undesirable. No every manager is quite so straightforward in these matters.

The Beethoven Piano Club, consisting of the pupils of Roscoe Warren Lucy, met in Mr. Lucy's home studio in Claremont last Sunday afternoon. An interesting program was rendered by some of the members at the close of which Mr. Lucy addressed the club, his subject being: "Emotion in Music—Its Place and the Proper Method for its Development in Artistic Piano Playing." The following program was rendered: Sonata Op. 21 (Beethoven); Les Adieux, Op. 81 (Schubert); Retour, Miss Beatrice Lucretia Sherwood; Three Songs without Words (Mendelssohn); Miss Margaret Douglas; Invitation to the Dance

(von Weber), Miss Marguerite Griffin; Tarantella Op. 43 (Chopin), Miss Olive Peters; Scherzo in B flat minor (Chopin), Miss Mahel Hutton; Etude Op. 32 No. 12, (Adolf Jensen), Miss Alma Jensen; Caprice Espagnol (Mozzkowski), Miss Alleen Murphy. The program was much enjoyed, each of the players giving a description and semi-analysis of the pieces before rendering them. Mr. Lucy will act as director of the club, though the officers will be elected at the next meeting by the members.

Several of the advanced pupils of Giulio Minetti gave a very enjoyable violin recital at their teacher's studio in the Kohler & Chase Building last week. The participating young violinists were: Misses A. Fignone, Dorothy Peyser, Virginia Ballaseyus, Kathie Loewinsky, Mesdames Zela White-Paley, B. Goldsmith and B. Gochel. The program was excellently presented.

The concert which was to have been given by Miss Mary Pasmore, violinist, and George Stewart McManus, pianist, last Thursday evening, February 26th, was postponed on account of Fritz Kreisler appearing at that



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unday, however, several of the reasons ascribed above failed to prove their infallibility. Fritz Kreisler drew a crowded house at the Cort Theatre, notwithstanding the fact that he appeared two days before as soloist of the San Francisco Symphony Orchestra before a packed house and that he had a tremendous counter attraction before a record audience. Of course, McCormack cannot be called a counter attraction in the strictest musical sense, as he would naturally draw many people who would not attend a Kreisler concert, and vice versa. But the fact still remains that Kreisler drew the largest house of any violinist since we have attended concerts in San Francisco—that is, of any violinist unassisted by another artist or orchestra. And this notwithstanding the fact that he appeared only two days before at the same theatre. It is not unlikely that he will draw another large house on Thursday evening (we are writing a Tuesday).

Not until Kreisler came here four years ago did he begin to draw the attention of the whole musical public towards his art. He visited San Francisco several times before his houses were large enough to justify his visits to this city. But evidently the people have come to know him better, and we dare say that a reputation based upon gradual recognition is likely to last much longer than a reputation created on the spur of the moment by sensational means or otherwise. Henceforth we are certain that Kreisler will be one of the greatest drawing cards among our concert artists. That he deserves this recognition can not be doubted for a moment. We are glad to take advantage of this opportunity to remind our readers that on the occasion of

time. The event will be given next Thursday evening, March 5th at the Berkeley Piano Club House, Haste Street, above College Avenue, Berkeley. The program to be presented on this occasion will be as follows: Mozart—Sonata G major for Violin and Piano; Violin solos—Malandre—Menuet, (1779), Tenaglia—Aria, (1669), Paganini—Kreisler—Prelude and Allegro; Primo Solo—Schumann—Novellette E major, Liszt—Sonnette de Petrarcha, Chopin—Ballade A flat; Richard Strauss—Sonata E flat major for Violin and Piano.

As a result of Mr. Carl Flesch's enormous success in New York and Chicago, so many offers of engagements have come to his managers, Messrs. Hansen and Jones, that Mr. Flesch has found it necessary to postpone his sailing until after April 15th. It was originally his intention to sail the first week in April.

The third of a series of six chamber music recitals known as the Nash-Wetmore recitals will be given at the Colonial Ballroom of the St. Francis Hotel next Tuesday afternoon, March 3d. The program will be as follows: Sonata for piano and violin in D minor, Op. 105 (Brahms), Miss Carolyn Augusta Nash, Mr. Ralph Duncan Wetmore; Concerto for violin in A minor, Op. 53 (Dvorak), First time in San Francisco, Mr. Wetmore; Trio for piano, violin and violoncello, Op. 22 (Dedicated to Sarasate) (Carl Goldmark), Miss Carolyn Augusta Nash, Mr. Ralph Duncan Wetmore, Mr. Wenceslao Villalpando.

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SCHEFF AND BISPHAM AT ORPHEUM.

Readers of the Musical Review will be interested to learn that Fritz Scheff and David Bispham will be heard in the near future at the Orpheum. Vaudeville is surely raising its artistic standard when it can attract such leading artists into its fold, for singers like the above mentioned are not solely attracted by the financial aspects of the case. They do not need to go onto vaudeville to secure engagements and as long as they can earn as fine a living as they are able to do outside of vaudeville, they would not embrace this phase of the amusement field, unless they felt that they could maintain their dignity and artistic prestige. Vaudeville, as it is presented by the Orpheum, has attained a dignified position in the world of art, especially so since it has proved itself so far above the cheaper class of entertainment established at first as its rival, but long since proven a far inferior imitator. It is therefore gratifying to see that the great artists who formerly looked a-kance at vaudeville engagements are gradually realizing that it presents a splendid opportunity to reach the masses and become endeared to people, although fond of music yet not willing to attend regular concerts. Fritz Scheff will appear at the Orpheum on March 15th, while David Bispham will be there later.

TETRAZZINI.

No concert announcements of the present season have created the interest occasioned by those of Mme. Luisa Tetrazzini, who will be heard here twice next week at the Tivoli Opera, on the evening of Thursday and the afternoon of Saturday, March 7. This peerless soprano is the best-beloved of all the artists who come to San Francisco and her present concert tour is by all odds the most successful, from both the artistic and financial standpoint, that she has ever made. The largest auditoriums in the various cities she has visited have been all too small to accommodate the chairs on the stage. Mme. Tetrazzini's assisting artists are Rafael Diez, a young tenor of renown, Yves Nat, the distinguished pianist who accompanied her on her previous visits here, and Pietro Casio, flutist, and Thursday's program as follows:

Piano solo, Polonaise	Yves Nat.	Chopin
Aria from "Hérodiade"	Rafael Diez.	Mussenset
Aria from "Pescatore del Perle"	Tetrazzini.	Bizet
Piano Solos, (a) "My Dream"	Schumann	Schumann
(b) "Hallucination"	Yves Nat.	Schumann
Arias from "Fra Diavolo"	Yves Nat.	Auber
(a) Adagio (b) Allegro.	Tetrazzini.	
(c) Persian Serenade	Ware	Ware
(d) L'Ultima Canzone	Tosti	Tosti
(e) Heimliche Aufforderung	Kaufmann	Kaufmann
(f) Rhapsodie	De Koven	De Koven
(g) Serenata	Tetrazzini.	Brahms
Piano Solo, Second Rhapsodie	Liszt	Liszt
Polonaise from "Mignon"	Yves Nat.	Thomas
	Tetrazzini.	

The program for the farewell concert of Saturday will be entirely different and seats are on sale at Sherman, Clay and Co's.

THE GERARDY VIOLONCELLO CONCERTS.

Although the violoncello is one of the most beautiful and sympathetic of musical instruments, there are very few who have attained a degree of virtuosity on it sufficient to gain them world-wide fame. To play the cello well up to a certain point is not so very difficult, but when once this point has been reached, it takes a certain genius to leap the barrier into the big field of virtuosity. During the past twenty years or so the celloists to win world renown have been Platti, Popper, Klenzel, De Munck, Hecking, Cassals, and, of course, Jean Gerardy. Today there are but two of these traveling as soloists, namely, Cassals and Gerardy. Jean Gerardy is truly a musical genius. He handled his cello like a master before he was nine years of age and played one of the important concertos with the Berlin Philharmonic at the age of ten. He, like Josef Hofmann, has continued to grow and grow until now, at the

age of thirty-five, he represents the last word of his art.

The Gerardy tone is as individual as the Mische Kl-man violin tone; he makes his instrument sing into the very hearts of all who hear him, and as for his technique—it is simply impeccable. Like Elman, like Schumann-Heink and like John McCormack, Gerardy possesses that charm and sympathy that can draw smiles to the lips or tears to the eyes according to the character of the composition he is interpreting. In short, Jean Gerardy belongs to that rare type, "the real genius." It is just about eight years since the Belgian cellist last visited this city and his return will be more than welcome. With Gerardy will come Gabriel Ysaye, the young Belgian violin virtuoso, who was introduced to us last season by his illustrious father and in whose footsteps it is predicted the young man will follow. It was not easy to judge of his work last year when he appeared on the same platform with "the king of the violinists," but we heard enough to be convinced that Young Ysaye, Jr., had a brilliant future before him. The pianist will be Frank La Forge, who needs no introduction to our music-lovers. As an accompanist and ensemble player La Forge is the peer of any artist living, besides which he is a most satisfactory and excellent soloist and a composer of whom America may well be proud. A concert with La Forge at the piano is always an artistic triumph. The Gerardy-Ysaye-La Forge concerts will be given at the Columbia Theater next Sunday afternoon, March 8, and the following Sunday afternoon, March 15. The program for the first event will be as follows:

1. Trio for Violin, Cello and Piano To be announced
Gerardy-Ysaye-La Forge
2. Piano Solos—
(a) Romance.....La Forge
(b) Rhapsodie.....La Forge
Variations Symphoniques.....Gerardy
Violin Solos—
(a) Dream of a Child.....Eugene Ysaye
(b) Ravanassa.....Gabriel Ysaye
Suite for Violoncello—Adagio, Allegro.....Bocherini
Gerardy



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6. Violin Solos—
(a) Romance in G major.....Beethoven
(b) Russian Airs.....Wieniawski
Violoncello Solos—
(a) Air.....Bach
(b) Abendlied.....Schumann
(c) Am Springbrunnen.....Davidoff
Gerardy

At the second and positively last concert the following program will be given:

1. Trio in C minor.....Beethoven
Concerto for Violoncello in E.....Saint-Saens
Gerardy
3. Aria "Caprice Viennois".....Handel
Ysaye
4. Violoncello Solos—
Kol Nidrei.....Max Bruch
Hungarian Rhapsodie.....Popper
Gerardy
5. Berceuse.....Faure
Zigeunerweisen.....Sarasate
Ysaye
6. Violoncello Solos—
Adagio Pastorale.....Handel
Wiegenlied.....Schubert
Papillon.....Popper
Gerardy

The sale of seats for both Gerardy concerts will open next Wednesday at Sherman, Clay & Co's and Kohler & Chase's where mail orders should be sent to Will L. Greenbaum.

GERARDY IN OAKLAND.

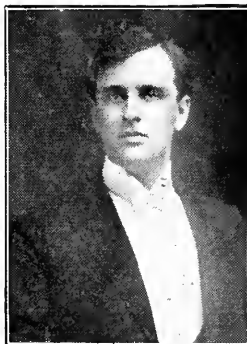
On Thursday afternoon, March 12, at 3:15, Jean Gerardy, in conjunction with Gabriel Ysaye and Frank La Forge, will give a special concert at Ye Liberty Playhouse in Oakland, presenting a program entirely different from those at his San Francisco concerts. This special offering is now being arranged and will be announced in a few days. Tickets for the Oakland concert will be on sale at the box office of Ye Liberty Playhouse on Monday, March 9, and mail orders should be addressed to H. W. Bishop at that theater.

TETRAZZINI IN PHILADELPHIA, PA.

As a demonstration of the popularity of Tetrazzini in Philadelphia, the Academy of Music was sold out for her concert on February 16, although the Metropolitan Opera Company, of New York, occupied the opera house on the same night, giving "Tosca" with a famous cast. There were three rows of seats in the space usually occupied by the orchestra which had to be sold. It was certainly a gala night for Tetrazzini, who was in superb voice. Besides her inimitable singing of "Caro Nome" from Rigoletto, the "Venezio Valse" and the aria from "The Pearl of Brazil," she gave many encores, including the Brahms "Vergleichliche Ständchen." That the Philadelphians love Tetrazzini was apparent upon her first entrance, and the entire evening constituted a veritable ovation for the diva. Ever since her first appearance, when she sang in opera during the Hammerstein season, she has been an immense favorite in the Quaker City, and this is not to be wondered at, for such singing combined with so charming a personality cannot but win the hearts of the public everywhere.—New York Musical Courier, February 18.

FLATTERING NOTICES OF A CONTRALTO.

At the last concert of the Pittsburgh Art Society, Miss Christine Miller, with Mr. Charles Heimroth and Mr. Nicholas Douthy, presented a program of compositions of Bach and Handel. The Pittsburgh "Dispatch" wrote of Miss Miller's work on this occasion: "Miss Miller's Bach numbers included Schläge doch gewünschte Stunde," aria, "Slumber Beloved," and "My Heart Ever Faithful." We do not have to go into detail concerning Miss Miller's work. We know she is sincerely and unswervingly devoted to the interpretation of her songs, to the representation of their underlying mood and he changing expression of each line, whether it be Bach, Brahms, Debussy or who not. Conscientiousness is the keynote of Miss Miller's work. There is, in it, no carelessness or shoddiness to yell its sin to the world. It is this trait that makes her singing of Bach and Handel so thorough and so authoritative. And with a voice of rich and beautiful quality she leaves little to be desired. Es-



FRANK LA FORGE

The Master Accompanist With Gerardy

pecially beautiful was her singing of the "Slumber Beloved," in which her admirable crescendo was most noticeable. "He Shall Feed His Flock," as sung by Miss Miller, was the gem of the evening."

From the Pittsburgh Times—"Her voice was at its loveliest, and her tone-quality was unusually even. Her phrasing was admirable throughout, her of control distinct and simple, her style excellent. The Bach numbers were again at best, although 'He Shall Feed His Flock' was sung with beautiful effect. It would be difficult to find more charming and moving things than the cantata, 'Schläge doch,' the 'Slumber Beloved,' from the Christmas Oratorio, and the familiar 'My Heart, Ever Faithful,' which Bach wrote for the contralto voice he seems to have been so fond of."

At the mid-winter Festival of the B Sharp Club of Ufa, Miss Miller sang in "Aida" with Slezuk, Mme. Aida and Middleton. The following tell briefly of her success: "Christine Miller sang the contralto solos in the part of Amneris, and the emotional numbers gave her the opportunity to display the wonderful qualities of her voice. 'Ufa Observed,' January 7th. 'The part of Amneris was sung with earnestness and sincerity by Christine Miller, whose lovely contralto voice showed emotional powers and dramatic intensity.'—Ufa Daily Press, January 7th.

At the meeting of the Mansfeldt Club which took place on January 14th, the following unusually attractive program was presented: Sonata, E major, Op. 109 (Beethoven), Moment Musical (Schubert), Miss Lorraine Ewing; Scherzo, E major, Op. 51 (Chopin), Miss Bernice Levy; An Autumn (Moszkowski), Miss Alyce Dupas; Marche Mignonne (Fouldin), Mrs. Hazel H. Mansfeldt; Carnival, Op. 9 (Schumann), Miss Esther Helte; Blue Danube—Concert Paraphrase (Strauss, Schütz-Eveler), Miss Stella Howell; Three Etudes (Liszt), Waldesrauschen—Gnomenschen—Campanella, Hugo Mansfeldt.

Miss Edith Mote, another California artist who is scoring a series of triumphs in a world tour of the principal vaudeville theatres, has written to her teacher, N. C. Mote, that she is received very enthusiastically, scoring a success beyond expectations. Her latest tour came from Australia.

LUCIA DUNHAM GIVES UNIVERSITY RECITAL.

First of a Series of Four Events Introduces a Program of Folk and Popular Songs of Europe Presented in a Very Able Manner.

By ALFRED METZGER.

The first of a series of four University Recitals was given at Hearst Hall, Berkeley, on Tuesday evening, February 17th, by Lucia Dunham, under the direction of Professor Charles Louis Seeger in the presence of an audience that occupied every seat in that spacious auditorium. The program presented on this occasion consisted of a series of folk and popular songs of Europe including French, German, Swedish, Norwegian, Greek, Magyar, Hungarian, Italian, Spanish, Canadian, English, Scotch and Irish folk songs. Miss Dunham is a well-known American concert singer who has scored a series of well earned artistic triumphs on the American concert stage. She has recently located in Berkeley, and judging from the work she did on this occasion, she will surely become one of the most brilliant resident artists on the Pacific Coast. Singers like Miss Dunham are altogether too rare to be permitted to remain idle here, and we surely hope that our musical clubs and our Pacific Coast managers will see to it that Miss Dunham is kept sufficiently busy to remain among us and present some of her programs which are in every way representative of the very highest form of vocal art.

Miss Dunham possesses a healthy lyric soprano voice of fine timbre and of an evenly balanced quality, very rich in color and very clear in its high as well as low register. Her diction in every language she used on this occasion—and from the above it will be seen that she used fourteen—was absolutely perfect and her enunciation perfectly correct in all those languages in which she is familiar. And yet Miss Dunham held her very rare knack of getting to the marrow of a folk song—extracting from the same the beauties of melody, suavity of rhythm and power of poetic sentiment which makes this class of musical literature virtually immortal with the nations that foster it. There are many vocalists who are singing folk songs, but there are very few indeed who can invest them with the witchery of their original singers who are able to accomplish this exquisite feat by the means of study or observation. It either must come natural to them or it does not come at all. Well, Miss Dunham is one of nature's folk-love singers.

The audience that listened to Miss Dunham consisted principally of students of the University of California intermingled with many of Berkeley's music lovers. Now, ordinarily it is very difficult to interest such an audience in any concert program, no matter how meritorious it may be from a musical standpoint. But to interest an audience of principally young people in a program of exclusively European folk songs is the most difficult task of all. And yet Miss Dunham held her huge audience almost spellbound throughout the evening and occasionally aroused it to prolonged demonstrations of enthusiasm. The writer was sitting next to three young men, who, when taking their seats, frankly admitted that they expected to be bored and told each other about what time they intended to make a "sneak." We hardly need say more than that they did not only remain to the end of the program, but were among those who vociferously demanded an encore of the very last song. It surely requires more than ordinary talent to influence your hearers to such an extent. Miss Dunham, in addition to her decidedly musicianly intelligence, possesses the gift of what is known as declamatory art. It is one of the secrets of success in vocalistic "hum" words and music together in such a manner as to infuse the emotional magnetism of the one into the poetic essence of the other. And since Miss Dunham almost involuntarily achieves this much coveted result, she is an ideal Lied singer, and as such worthy to be welcomed in this community which never can possess too many artists of that calibre. In passing, we must add that Miss Dunham also is the fortunate possessor of a very charming personality.

There will be three more of these University Recitals at Hearst Hall to be given by Miss Dunham. We believe that our readers will be grateful to us for calling these events to their attention. And if many can not go to Berkeley, someone should induce Miss Dunham to give these recitals somewhere on this side of the Bay. The remaining three will take place at Hearst Hall, in the University of California grounds, on Tuesday evenings, February 24th and March 2d and on Friday evening, March 13th. The program is preceded by a few intelligent explanatory remarks aptly delivered by Professor Charles Louis Seeger. The songs rendered at this first recital were as follows: "Pursuers—Quene il Rosend (France), Minnedale (France), Minnedale (Minnelied), Meistertell (Germany), I Teutonic Countries—Schwesterlein, Stinnerhiedchen (Germany), Ne-kela Polska (Sweden), Koin Kiya (Norway), II Slave Countries and the East—Kak po saliku, Vo Pote Tuman, Chanson des Rhos (Russia), Ahnt Kolomson (Greece), Ma Gazybe (Algeria), Cillias eke Rayago (Hungary), III In the Ruyter (Spain), Svervoda di Pulcinello (Italy), No Quiero Casarme (Spain), Bridalage, La Bell si nous (France), Gai loi le (French Canada), Musieu Bainjo (Louisiana), IV, Gr. at Briton (O Willow, Willow, Come, Lassies and Lads (England), Loch Lomond, My Love She's but a Lassie yet (Scotland), The Coolin, Kitty of Coleraine (Ireland).

Two new songs by Abbie Gerrish Jones, "Prosperio" and "Sumum Bonum," words by Robert Browning, will be sung at the Browning lecture before the Sorosis Club on Monday afternoon, March 2d. The songs will be sung by Frederic Vincent to whom Prosperio is dedicated. "Sumum Bonum" was written especially for his voice. Both poems are of an olden, broad, and noble type, and those who have heard them the songs of far more than ordinary interest, the composer's best style.

A VERY SUCCESSFUL VOCAL RECITAL.

Advanced Students of the Wanrell Italian School of Singing Receive a Series of Ovations Rarely Heard at Any Event of this Nature.

Four artist students of the Wanrell Italian School of Singing appeared at Century Club Hall under the direction of Professor Joaquin S. Wanrell on Tuesday evening, February 19th before the most enthusiastic and demonstrative audience we have ever seen attend a concert of a local nature. At the close of the program the audience, that nearly filled every seat in the hall, cheered and applauded and acted as if it had attended a grand operatic performance. The program was essentially an operatic one and included such singers as Jose Hormaeche, tenor, Wesley Gebhardt, baritone, Mrs. J. G. Brady, soprano, Miss Welcome Levy, soprano, and Prof. Joaquin S. Wanrell, basso cantante. Particular interest centered in the young tenor Jose Hormaeche, who after but three months tuition, manifested musical progress. His voice is surely a most remarkable one. The range extending well above the much coveted high "C," and also exhibiting much vibrancy and sonority in the lower tones. At present it possesses more the quality of a lyric than a dramatic tenor, but its volume and timbre justifies one to assume that it will become a genuine tenor robustus with the necessary training and the necessary industry on the part of the fortunate young singer. Mr. Hormaeche sang a number of operatic arias in a very spirited manner and surely aroused his audience to the most remarkable demonstrations of enthusiasm which we have ever witnessed at a semi-professional recital.

Wesley Gebhardt also possesses a voice of unusual clarity and ringing quality as well as range and vol-



LUCIA TETRAZZINI

Who Will Give Two Concerts Only, at the Tivoli Opera House Next Thursday Night and Saturday Afternoon

ume. It is an exceedingly beautiful baritone voice exceptionally suited to operatic work. He sings with concise diction and with a certain degree of artistic phrasing which will no doubt become more pronounced as he gains confidence and experience in his work. He is a student of which any teacher may well be proud. He shared honors with Mr. Hormaeche in the ovations of the audience. She sings with the understanding of the natural singer and gives the impression of being heart and soul in her work. She also sings in excellent pitch and enunciates with clearness and accuracy. Mrs. J. G. Brady has really become a very artistic coloratura soprano, who sings with splendid volume and with more than ordinary good judgment and discrimination. She had several particularly difficult works to sing and she acquitted herself nobly and earned the enthusiastic applause accorded her. The ensemble numbers were sung in splendid fashion, showing the experience of the singers in such work.

The assisting artist was Miss Tessie Newman, pianist, who acquitted herself very creditably displaying an unusually facile technique and a knack of interpreting pianistic literature in a manner likely to arouse her auditors. She was just a little bit nervous now and

then, but gave the impression of being an artist who will no doubt occupy a prominent position among the pianists of this city. We should like to hear Miss Newman again on an occasion when she will render the program by herself. The accompanist was Mrs. Campbell Cator, who did some exquisite work. Mrs. Cator is an ideal accompanist, being always sure of herself and



MISS MARY PASMORE

Who, Together With Geo. S. McManus, Will Play at the Berkeley Piano Club House Next Thursday Evening

ready to apply the accompaniments to the particular peculiarities of the singer—always following the soloist and representing a sort of pillar to be confidently depended upon. The complete program presented on this occasion was as follows: "Vesperi Siciliani," "Ob Patritia" (Verdi), Prof. Joaquin S. Wanrell, Cavalleria Rusticana, "Voi lo sapete" (P. Mascagni), Miss Welcome Levy, L'Africana, "O Paradiso" (Meyerbeer), Mr. Jose Hormaeche; Ernani, "Ernani involami" (G. Verdi), Mrs. J. G. Brady; Ballo in Maschera, "Eri tu" (G. Verdi), Mr. Wesley Gebhardt; Balade G Minor, "Piano Solo" (Chopin), Miss Tessie Newman; Lucia di Lammermoor, Sextet (Donizetti), Mrs. J. G. Brady, Mr. Jose Hormaeche, Mr. W. Gebhardt, Prof. J. S. Wanrell; Faust, "Salve dimora casta e pura" (Gounod), Mr. Jose Hormaeche; Rigoletto, Fantasia (Verdi-Liszt), Miss Tessie Newman; Rigoletto, Duet (Verdi), Mrs. J. G. Brady and Mr. Wesley Gebhardt; La Bobeme (Puccini), Mr. Jose Hormaeche; (a) La Sonambula, Vio ravisio, (b) "A Riot of Roses" (Bellini), Prof. Joaquin S. Wanrell; (a) La Tosca, Vissi d'arte (Puccini), (b) "I Feel the Angel Spirit" (Coombs), Miss Welcome Levy and Prof. J. S. Wanrell; William Tell, Trio (Rossini), Mr. Jose Hormaeche, Mr. Wesley Gebhardt, Prof. Joaquin S. Wanrell.

KOHLER & CHASE MATINEE OF MUSIC.

The soloist at this week's Matinee of Music which will be given under the auspices of Kohler & Chase this Saturday afternoon, February 28th, will be Miss Emily B. Lancel, contralto. Miss Lancel is a concert singer who possesses a velvety voice of fine compass and power which alone is of a very rich quality. She sings with considerable intelligence and has made her success by reason of her interesting interpretation of songs and oratorio arias. She is an experienced artist who has appeared frequently and who has made quite a reputation for herself. The excellent solos of Miss Lancel will be supplemented by instrumental selection from the Pipe Organ. The complete program will be as follows: Introduction et Valse Lente Op. 10 (Sievking), Knabe Player Piano; Sans toi—in French (D'Ardello), Du bist wie eine Blume—in German (Liszt), Miss Lancel, with Knabe Player Piano accompaniment; Polichinelle (Rachmaninoff), Pierette, Air de Ballet (Chaminade), Knabe Player Piano; My Heart at Thy Sweet Voice from Sanson et Philis (Saint-Saens), Miss Lancel, with Knabe Player Piano accompaniment; Selection, Pipe Organ.

St. Francis Hotel Colonial Ball Room

Piano Recital

Jean Baptiste Toner

Pupil of Mark Hambourg

Sunday Afternoon March 1st

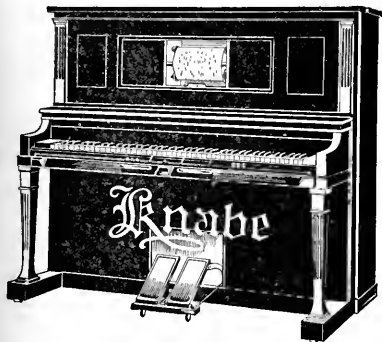
at 2:30 o'clock

TICKETS

Reserved Seats . . \$2.00
General Admission . . \$1.00

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JEAN BAPTISTE TONER'S PIANO RECITAL.

More than ordinary interest is being manifested in the piano recital to be given by Jean Baptiste Toner at the St. Francis Hotel Colonial Ballroom tomorrow afternoon, March 1st. Mr. Toner is a brilliant young pianist who recently studied with Mark Hambourg and Katherine Goodson and who is a protegee of Vladimir Pachmann, who praised his playing of Chopin in no uncertain terms. Mr. Toner is visiting relatives here and has been induced to give this concert during his sojourn in this city. The program he has prepared for

this occasion is an exceptionally delightful one including such composers as Bach, Beethoven, Schubert, Scambati, and Chopin. The latter composer represents the last half of the program, which is as follows in its entirety: Organ Prelude and Fugue (Bach), transcribed for the piano by Liszt; Rondo in G major (Beethoven); Sonata in C major Op. 2 No. 3 (Beethoven); Impromptu in B flat (Schubert), Némia Variations (Scambati); Scherzo in B minor, Five Preludes in C major, A major, F sharp minor, C minor, and F major, Fantasia Impromptu, and four Etudes Op. 25, in A flat, F minor, G sharp minor and G flat (Chopin); Berceuse, Andante Spianato and Polonaise in E flat (Chopin).

For particulars as to price of admission and places where to secure tickets, see announcement in another part of this paper.

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Saturday Afternoon, March 7, at 2:00

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CHICAGO GRAND OPERA COMPANY.

The big top in musical and society circles is the coming season of grand opera to be given by the Chicago Grand Opera Company at the Monday, March 16, and from the subscription sale of seats, which has been progressing at Sherman, Clay & Co's, the ensemble will be tremendously successful. The company boasts of many Americans on its list of artists. First and foremost stands the most unique and interesting personage on the operatic stage today, Mary Garden, who, although born in Scotland, came to America when but six years of age, and may well claim her as our own. In the Italian opera undoubtedly the greatest soprano is also an American, Mme. Carolina White. This beautiful and talented artist was born in Boston, where her studies were pursued up to a few years ago, when she was persuaded to go to Italy for further study. Her debut was made in Naples in 1905, where she sang the title role in "Aida," which she will sing here Tuesday evening, March 17. Other great American sopranos in the organization are Jane Osborn-Hamann, who was for many years leading soprano in the Leipzig opera under Nikisch, Mabel Kiegelman, a Californian, and one of the most useful of the younger members of the company, Minnie Eisner, Helen Warrum, Beatrice Wheeler and Florence Macbeth. The latter young women are all attractive, and interest in their excellent interpretations of the roles in which they are winning their way. Miss Macbeth may be said to have already arrived at the first milestone of the opera singer's career, as she attracted a great deal of attention last June in London, where she appeared in "Sonambula," causing the critics to declare her the greatest young exponent of coloratura on the operatic stage today. She will be heard as Gilda on the opening night, when the great Titia Ruffo will sing the title role in "Rigoletto." Allen Hinkley, Henri Scott and Clarence Whitehill are three American singers who have repeated their great European triumphs in America and have won the unqualified approval of their countrymen in every one of their appearances. Whitehill created a sensation here last year as Wotan. The Chicago Grand Opera Company maintains a chorus school, and from the ranks of this training school for American singers the members of the great chorus are selected. In all the presentations made by the Chicago company the American singer is considered equally with the foreign artist, and to look through the casts of the greatest productions which the company has made it is soon to be synonymous.

The sale of seats for single operas will commence at Sherman, Clay & Co's one week from Monday morning.

ALCAZAR.

Mrs. Douglas Crane's triumph as a dramatic actress has been complete and she has more than fulfilled the hopes of her sponsor, Frederic Belasco. In the role of "Miss the dancer, in Louise Clesser Hale's new play, "Her Soul and Her Body," at the Alcazar Theatre, the little dancer has swept even her most ardent admirers off their feet. The new play, too, has proved a sensational success, and capacity houses are now the rule at the Alcazar. In fact, so tremendous has been the success of the little star, and her new play, that the regular Alcazar rule of "one week only," has been forced into abandonment and, commencing on Monday night, March 2d, the two will enter upon the second week of what

SHORT ITEMS OF INTEREST.

At the California Club on Tuesday afternoon, February 24th, a Matinee Recital of Songs was given under the direction of Madame Emilia Toietti. The program, which was made up entirely of compositions of Abbie Gerrish Jones, follows: I—(a) Love of the Archer, (b) Rabia, (c) Crossing the Bar, (d) Windy Nights—than Song Cycle "Childhood," Jack E. Hillman; II—(a) Somebody's Dear Eyes, (b) Cradle Song, (c) The Meadow Lark, Miss Maude Goodwin; III—(a) At the Piano, (b) Persian Lullaby, (c) A Song of May, Mrs. Harry Ardy, IV—(a) If I Were a Thou, (b) The Water Sprite, (c) What Shall I Sing to Thee?, Mrs. Harry Hunt, VII—(a) A Spanish Serenade, (b) My Dear Little Irish Rose, (c) Impatience, Jack E. Hillman. The accompanists were Mrs. David Hirschler and Mrs. Samuel Beckett.

Miss Margaret Keable will give two more of her interesting recitals of modern operas. Der Feme Klang by Franz Schreker will be given at the home of Mrs. Eleanor Martin 294 Broadway on Tuesday afternoon, March 4 at 7 o'clock. The opera, "The Secret Life of the Marchioness," by Louise, by Gustave Charpentier, will be presented at the home of Mrs. Rodolph Spinkels, 190 Pacific Avenue, on Tuesday afternoon, March 10th, at three o'clock. The operatic recitals of Miss Keable are among the most refined and most educational events given in this city. Last Fall, Miss Keable gave a cycle of recitals of modern operas, "The Secret Life of the Marchioness," and her splendid opera recitals including the Strauss operas and also the French works are still in the memory of those fortunate enough to attend them. Franz Schreker, who composed Der Feme Klang, is a young German composer of only thirty-two years of age and he wrote this opera eleven years ago.

Music in Vienna. The opera has been presented twice last year in Stuttgart and Leipzig. The music of both texts is by Miss Kemble. The music will be interpreted by Miss Esther Deininger who is Miss Kemble at her first lectures, but who in

THE PACIFIC COAST MUSICAL REVIEW

the meantime has been abroad and studied diligently. She has developed into an excellent pianist and will prove a very delightful feature of the afternoon's event, promises to be one of the most successful attractions ever housed at the popular O'Farrell Street Theatre. The enterprise of Frederic Belasco in offering such an extraordinary attraction, is being justly rewarded, and a new feature finds place in the cap of San Francisco theatricals.

The Alumni Association of Sacred Heart College gave a concert for the benefit of the Furnishing Fund for the New Sacred Heart College on Thursday evening, February 19th, at the Knights of Columbus Auditorium, 159 Golden Gate Avenue. There was a very large attendance and the enthusiasm that prevailed throughout the evening was ample evidence of the pleasure which these present received from the excellent program rendered by Giuseppe Jollain, violinist, John Francis Jones, baritone, and Sigismundo Martinez, pianist. Every one of these artists proved very efficient and was rewarded with the hearty endorsement of the audience. The complete program was as follows: Violin Sonata in D major, Op. 3 No. 5 (Mozart), Sig. Giuseppe Jollain, violin, Sig. Martinez, piano; Fantasia on Themes from Moses (Rossini-Thalberg), Sigismundo Martinez, piano; (a) "Two Grenadiers" (Wagner), (b) "I Hid My Love" (D'Hardelot), John Francis Jones, baritone; Concerto, E minor (Nardini—1760), Sig. Giuseppe Jollain, violin; (a) Prayer and Temple Dance (Grieg), (b) Fantasia Impromptu (Chopin), (c) Ronde of the Djinns (Ketten), Sigismundo Martinez, piano.

Miss Margaret Bradley presented four of her pupils at a series of piano recitals at her studio, 1731 Eleventh



JANE OSBORN HAMANN

AS Nodda in Pagliacci With the Chicago Grand Opera Company Coming to the Tivoli Opera House

Avenue, Oakland, as follows: Monday, February 16, Miss Irene Cranland, Friday, February 20, Miss Connie Keester, and Friday, February 27, Miss Virginia Vargas and Miss Alma Voorhies. The programs presented on these occasions were as follows: Monday, February 16—Fantasietucke, Op. 12 (Schumann); Nocturne, Op. 15, No. 1 and Valse, Op. 42, in D flat major (Chopin); (a) Deux Alouettes (Leschetitzky), (b) Golliwog's Cake-Walk (Debussy); Impromptu, Op. 90, Nos. 2, 4 (Schubert), Rondio Capriccioso (Mendelssohn), Miss Irene Cranland, Friday, February 20—(a) Piece Characteristique (Sinding), (b) Le Chant du Rousseau (Lack), (c) Les Spectres (Schytte), Preludes, Op. 28, No. 20-45 (Chopin); (a) Spinning Song, (b) Spring Song (Mendelssohn), La Fileuse (Raff); Nactstickue, Op. 23, No. 4 (Schumann), Murmuring Zephyrs (Jensen), Miss Connie Keester, Friday, February 27—(a) Song With-out Words (Tschakowsky), (b) Chasing Butterflies (Schytte), Alma Voorhies; (a) Evening Song (Schytte), (b) Valse Gentile (Xevini), March Mignonne, Dancing Doll (Goldini), Virginia Vargas; Mountain Stream, Ave-funche (Heller), Miss Alma Voorhies; Prelude, E minor (Mendelssohn), (a) Butterflies (Grieg), (b) Butterflies (Lavaloe), Romance (Schumann), Miss Virginia Vargas.

Another Wismer, violinist, and Mrs. Robert Hughes, pianist, assisted by Anna Miller Wood-Harvey, mezzo contralto, gave a concert for the benefit of the High School Library at Galt, California, on Sunday, February 15th. The following program was very artistically pre-

sented: Sonata in B flat (for violin and piano) (W. A. Mozart), Mrs. Hughes and Mr. Wismer; The Field of Ballyclare (Mabel Daniels), Ashes of Roses (Arthur Foote), Adyll (E. MacDowell), Le Nil (with violin obbligato) (L. Leroux), Mrs. Harvey; Violin Soli—Adagio in E flat (L. Spohr), Caprice (for violin alone) (F. Davis), Romance Andalus (Sarasate), Mr. Wismer; Heddeg-Roses, How do My Rest, Hark! Hark! the Lark (Shakespeare) (Franz Schubert), Mrs. Harvey; Violin Soli—Minuet in Thirde (G. F. Handel), Air de Ballet (T. Adamowski), Andante from F sharp minor Concerto (H. Viextemps), Mr. Wismer.

Ernst Wilhelmy the exceedingly accomplished singer and dramatic leader, has been kept very busy during February. On Wednesday, February 4th, he appeared with Mrs. Emil Pohli in the last of a series of dramatic readings at the Fairmont Hotel, scoring an exceptionally brilliant success. On Thursday, February 12th, he began a series of dramatic readings at Mrs. Sophie Lillenthal's residence at California and Gough streets. The first reading included "The Phantom," a new work by Herman Bahr, which was very enthusiastically received. The music is exceedingly beautiful and the music room at this handsome residence was especially adapted to such an event. There was a very large attendance. On Thursday evening, February 12th, Mr. Wilhelmy sang at the residence of Mrs. Helen Schwartz, on Washington Street, at an At Home. The program included Der Doppelgänger (Schubert), Ich Hebe dich (Beethoven), Zueignung (Strauss), Wagners, and other classic songs as well as recitations. On Tuesday, February 17th, Mr. Wilhelmy sang in Sacramento at the Tuesday Club House. The program on this occasion included Der Soldat (Schumann), Der Ratten-fänger (Hugo Wolf), Der Wanderer (Schubert) and other classic songs. Miss Suzanne Pasmore, pianist, was also one of the artists on this occasion. On March 5th Mr. Wilhelmy will give a recitation for the San Francisco Musical Club, the subject being Jung Olaf, a new composition by Schillings set to words by Ernst von Wildenbruch. Mrs. Barnett will be the accompanist on this occasion. During the ensuing month Mr. Wilhelmy will appear in a program of songs and recitations with Mrs. Emil Pohli at the Fairmont Hotel in the handsome suite of Walter Scott Franklin. In addition to these engagements Mr. Wilhelmy appeared in several other affairs. His voice is completely restored and he sings with fine taste.

THE SIXTH AND FINAL GRIENAUER RECITAL.

The sixth and last of a series of recitals arranged by Karl Grienerauer will be given at Kahler & Chase Hall tomorrow afternoon and a large audience will do doubt be in attendance. The soloist will be Miss Clara Freuler, soprano, whose success at the first event of the series will still be remembered with pleasure. Miss Freuler will again sing two groups of classic songs in which she is always so successful. She is a very artistic vocalist and her listeners will be delighted to applaud her again. Mr. Grienerauer will also be at his very best. The feature of the program will be Herbert's little suite in F Op. 3, which will be given on this occasion for the first time in this city. Altogether the program will be an unusually interesting one as may be gathered from the following list of works included in it: Herbert—Cello Suite in F, Op. 3—Four Movements, Karl Grienerauer; (a) Tosti—Donna vorei morir, (b) Wolf—Über nacht, Massenett—Two Airs from Manon; Je marche sur les nuages, Gavotte, Clara Freuler; (a) Massen, Grienerauer—Love Scene, (b) Reinhold (by request)—En miniature, (c) Schubert—Cradle Song, (d) Davidoff—At the Fountain, Karl Grienerauer; (a) Tschakowsky—Adieux de Jeanne d'Arc, (b) Gounod—Spring, (c) Franco Leoni—A Little Prayer, (d) Cyril Scott—Black Bird Song, (e) Alexander—Hymne au Soleil, Clara Freuler; Mme. Grienerauer and Mme. E. Parker at the Piano.

ORPHEUM.

The theatrical sensation of next week will most certainly be the appearance at the Orpheum of Marie Lloyd, the idol of the London Music Halls and the queen of all English singing comedienne. The New York critics are unanimous in declaring Miss Lloyd's songs to be the cleverest that have been brought to this country and also say that "she puts them over with rare skill, and her articulation is perfect, every syllable being most distinct and her performance is a rare one of its kind. Miss Lloyd there will be the first of her new acts. Eva Taylor, a comedienne of great talent and popularity, will present, with the assistance of a capable little company, Lawrence Grattan's laughable farce, "After the Wedding." Binns, Binns and Binns, "The Vagabonds in Comedy and Music," will exhibit their extraordinary skill on a variety of instruments and will give a number of their act by the introduction of a number of mechanical comedy effects. Alcide Capitaine, known in Europe as "The Perfect Gymnast," a woman of exceptional grace, beauty and symmetry, will perform marvelous feats on the swinging trapeze, the most daring being the walking with an head downward along a bar from one trapeze to another. The Hockney Company, of London, Belgium, will present a new act in this city a novel mixture of gymnastic and unicycle feats. Foster and Lovett, capital comedians, will be responsible for a laughing act which they call "Who's Who." There will be only two holdovers, those immense hits, Francis Taylor and Corinne Sales and the Queen of Dime Bessie Clayton and her company of European Topsy-turvy.

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By Elizabeth Westgate

Oakland, February 16, 1914.

The following from an Eastern newspaper may interest some who are concerned with criticism as she is

She sang "Villanelle" (Swallows) with a voice flexible to every emotion of floriculture. As an encore, "Just Wearyin' for You," a little negro folk-love, with race expression. A pleasant time was had.

Managers of concerts and other musical events occurring on this side of the Bay are invited to send information and tickets of admission to the undersigned. In cases where this is not done, no review of such ventures can be given in this department.

Josef Hofmann was the artist to appear before the Berkeley Musical Association, on the occasion of the fourth concert of the series, on Wednesday evening, the 11th. The usual immense audience assembled, listening with absorbed attention to the great pianist. If the first portion of Mr. Hofmann's program—the C minor Sonata of Beethoven in particular—seemed to be played in a not wholly inspired manner, this impression was dispelled by the performance of the great Chopin in B minor, which furnished many a thrill to listeners to whom every note was familiar. And nothing could have been more entrancingly beautiful than the delivery of the Liszt poem of Saint Francis and the birds. The final encore, the Caprice Espagnol of Moszkowski, was also very wonderfully played.

Mr. Hofmann's sanity and poise were throughout the evening fully evident. He grows in power as in other things of musical stature with the years. There is nothing beyond his powers, either technically—which, indeed, does not need to be said of any great artist—or emotionally. If he chooses sometimes to hold too close a guard on his feelings, few will gainsay his right to do so, nor his state in the matter. Among the pianists many there he who travel the broad and easy road of emotional excess. Mr. Hofmann prefers the straight line of self-control, to which all too few enter.

The Berkeley Oratorio Society presented Elijah at Harmon Gymnasium under Mr. Steindorff's direction on Thursday evening, the 12th. I am told it was a notable performance, which is inevitable, when one remembers Mr. Steindorff's genius for choral conducting. The soloists, also, were well chosen; and particularly much interest centered in the appearance of Mr. Homer Henley.

The Department of Music of the University of California announces four recitals under the direction of Professor Charles Louis Seeger in Hearst Hall on February 10, 17, 24 and March 3. The first recital will present Mr. William Edwin Chamberlain, baritone, in songs and arias by Monteverdi, Caldara, Carissimi, Purcell, Handel and Bach; Mr. Emilio Puyans, flutist, in the sonata in G major by Debussy; and Gylla Ormay, pianist. The admittance is by season tickets, or one may purchase seats for single recitals.

Mrs. Carroll Nicholson presented her young pupil, Miss Ruth Bates, in a studio recital on Saturday afternoon, February 7th. Miss Bates is the fortunate possessor of a contralto of intrinsic beauty and good range; and also is blest with fine musical intelligence and, I am told, is a good student. This last proved itself by the excellent tone-production gained in scarcely a year's study. The program included songs by Ambrose Thomas, Schumann, Rubinstein, Schubert and Haydn, as well as one old French and one old English song; and Strida la Vampa, from Il Trovatore—this last introduced as an earnest of what this young singer will be capable of, should she elect to have a musical career. Mrs. Nicholson presents different pupils to their friends on occasional afternoons; not, of course, as finished singers, but as a part of their training. Nothing is especially prepared, but the work done during the year is given. Teachers are finding more and more that these informal recitals are of value to students who look forward to a musical life. Mrs. Clark Pomeroy accompanied most tastefully, preparing the atmosphere of the several songs in their preludes before the singer takes up her part—one of the points in which this player excels.

Mme. Emma Eames Gogorza, realizing the educational value of the young people's concerts planned by Mr. Chamberlain in Berkeley, has written to Mr. Chamberlain requesting the privilege of appearing before the children when she comes to the Coast in 1914-15. Gabriel Saye, the son of his famous father, will give one of the programs soon, and an illustrated musical story of Haensel and Gretel will form another.

On Thursday evening next Mr. John McCormack, the famous Irish tenor, will be heard at the Liberty Playhouse in a program including operatic selections and

songs in German, French, Italian, English and Irish—though I am not sure that he will sing in the Irish language.

The February meeting of the Alameda County Music Teachers' Association was held at the new First Presbyterian Church of Oakland, and was the occasion of the presentation of Mr. Herman Perlet's Quintet for piano and strings. Mr. Perlet and his associate players paid the association a high compliment in preparing the work for the meeting, and that courtesy, as well as the work itself were greatly appreciated by the audience of professional musicians. The quintet is in manuscript, and has been played, I believe, only once before in public. It held the close attention of the audience for the hour of its performance.

After the quintet, the members of the Association were invited into the church auditorium to hear a half-hour's recital on the superb organ just installed there. Mr. Benjamin Moore was the organist, and gave a delightful exposition of the various qualities of the instrument. The many solo stops were employed to good advantage, and the full power of the organ was also exploited. Mr. Moore proved himself a thoroughly interesting player, and gave an interesting list of solos as well. He is the regular organist of the church.

The choral section of the Etude Club, under the direction of Mr. Howard E. Pratt, will give a concert of concerted numbers and solos in the auditorium of the Twentieth Century Club on Thursday evening, February 26th. The chorus numbers twenty, and has been preparing for the concert for about six months.

It is likely that Mrs. Frederick Harvey (Anna Miller Wood), will appear at Summer School at the University of California this year, in connection with the series of lectures given by Mr. Arthur Foote.

Jean Gerardy, the famous violinist, will give a recital in this city on Thursday evening the 19th.

THE NINTH BACH FESTIVAL.

South Bethlehem, Pa., February 20, 1914. Announcement has just been made that the ninth Bach Festival will be given by the Bethlehem Bach Choir, under the direction of Dr. J. Fred Wille, at Lehigh University on Friday and Saturday, May 29 and 30. The program will include the "Mass in B Minor," "The Magnificat," the Motet, "Sing ye to the Lord a new made song." The Bach Choir, which numbers more than two hundred singers, has won international attention for its renditions of Bach's works under the direction of Dr. Wille, the foremost present-day student of Bach.

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Price 10 Cents

JEAN BAPTISTE TONER'S RECITAL.

Ambitious Young Pianist Gives Exceptionally Difficult Program Before an Appreciative and Well Pleased Audience.

Jean Baptiste Toner, the young Scottish pianist, who is visiting relatives here, and who has studied with Marc Hambourg and Katherine Goodson, gave a piano recital at the Colonial Ballroom of the St. Francis Hotel last Sunday afternoon in the presence of a very appreciative audience. Mr. Toner had selected an unusually extensive and decidedly difficult program which in itself would really have made two complete programs, had it been presented in its entirety. Owing to considerable strain in the preparation for this program Mr. Toner was compelled to curtail the same and restrict himself to the more important numbers. However, Mr. Toner exhibited sufficient artistic accomplishments to justify one to heartily comment upon his playing and upon the excellent impression he left regarding his musical equipment.

The program included works by Bach, Beethoven, Liszt and Chopin, and the young pianist gave evidence of an unusually brilliant technique and a superior grasp of the more intelligent phase of pianistic interpretation. He seems to be a very industrious and very conscientious young artist who takes his art very seriously and who has accomplished truly remarkable things in the comparatively short time of his experience as a public performer. Mr. Toner occasionally plays with much vigor and dramatic intensity and again he attains decided poetic effects. The three Etudes by Chopin he played with exceptional delicacy of touch and fluency of technique. He also gave a very effective rendition of the Berceuse. The writer arrived too late to hear the Bach Fugue and the Beethoven Sonata, but judging from a previous private hearing the young pianist is sufficiently well equipped to give these works a very satisfactory hearing.

From close observation of Mr. Toner's work we have come to the conclusion that what he needs is not so much additional study, of which no one can ever attain too much, but more confidence in his own efficiency, more self-reliance as to his unquestionable talent and artistic faculties. To secure such confidence Mr. Toner should appear oftener in public and thus become used to the continuous strain necessary in preparing a big program as well as to the endurance necessary to bring even a taxing concert program to a complete conclusion.

ALFRED NETZGER.

MISS ALVERTA MORSE'S PUPILS' RECITAL.

Eight Talented and Industrious Vocal Students Delight an Audience That Filled a Spacious Suite of Rooms to Overflowing.

Miss Alverta Morse presented eight of her advanced students at her place of residence on Saturday evening, February 28th, with more than ordinary success. The program was begun by Miss Doris Porter, who sang Slumber Song by Guillet and The Leaves and The Wind by Leoni. This young lady possesses a high soprano voice of a flexible timbre which she used very successfully and very musically. One of her principal advantages is an excellent diction. Charles Langford proved to be the possessor of a ringing baritone voice with the depth of a basso cantante. His voice is very smooth and even and he sings with gratifying repose. He interpreted Requiem by Sidney Homer, Rose in the Bud by Dorothy Foster, and Land of Hope and Glory by Elgar. Miss Hilda Bailey received well-merited applause for an excellent rendition of Madam Marjorie by Norton and Mattinata by Testi. She possesses a clear, light soprano voice which she used with fine artistic discretion, daintiness, and an excellent judgment for emotional coloring.

Miss Gene Ormond has improved remarkably since we last heard her. Her voice has attained additional brilliancy and she sings with exhilarating temperament. She possesses a bell-like soprano of an exceedingly slight quality and her enunciation is clear and distinct. She also sings with professional verve and spirit. Miss Ormond sang Coppelia Waltz Song by Delibes, The Little Grey Dove, by Saar, and an aria from Love Tales of Hoffman, by Offenbach. Miss Alvina Barth interpreted an old Irish song entitled My Love's an Arbutus. Listen to the Voice of Love, by Hook, and Sing, Smile, Slumber, by Gounod, in a very effective manner. She possesses a high soprano voice of excellent range and a clear timbre, and proved exceptionally gifted in both enunciation and expression. Miss Lillian Friedman revealed remarkable progress since we had the pleasure of hearing her the last time. She possesses a beautifully mellow and velvet-like soprano voice of fine warmth and lusciousness. In the high notes as well as in the deep ones her voice is equally rich in timbre and accurate as to intonation. Her diction is distinct

and concise and her interpretation is very musical and intelligent. She possesses the equipment of a very skillful vocalist. She sang My Daddie, by Thayer, and The Sweet o' the Year, by Willehy.

Bradford Melvin sang A Spray of Roses, by Sander-seen, in a very musically manner. His baritone voice is exceedingly smooth and pleasing. It is well placed and excellently produced. The young singer is singularly well equipped for the ballad style of vocal literature, and both in his emotional and poetic sentiments he succeeds in leading color to his interpretations. The program was concluded by Mrs. J. B. Merrill, who also has made remarkable strides in the right direction. She possesses a ringing, lyric soprano voice of much power, and she uses the same correctly as to tone production, intonation and breathing. She phrases very judiciously and is exceptionally fitted in the attainment of dramatic climaxes. She sang Nina, by Per-

Grant. Miss Pratt is an exception to that rule concerning "the prophet in his own country," for though this singer has a contralto voice of exceedingly rich proportions and possibilities, she comes quite within the range of a "local" singer, and that caption usually is not attended with great fervor on the part of con-musicians and music lovers. This singer holds attention and respect from every serious musician, as her voice and her work command it. She is as enjoyable as though she were a visiting artist of international note, and more can scarce be said of her achievements. There is an abundance of natural color and feeling in her vocalization, and to these qualities she has added serious study and an intelligence obvious in her programs.

Yesterday the compositions offered by Miss Pratt included German lieder and French classics, and chansons, through each of which the singer divined a purity of enunciation as delightful as it is uncommon.

An "Agnus Dei" by Bizet revealed easy legato work in vocalization, coupled with a pleasing ecclesiastical style. The singing of Schubert's "Lied der Mignon" showed a tender pathos of tone through the smooth phrasing. The Franz "Im Herbst" was given with nobility, and the "Im Kabin" of Grieg provided a range which required elasticity and uniformity of tones for its perfect rendition. The "Ständchen" of Brahms was given with spontaneity. The French group embodied the "Beau Soir" of Debussy, which Miss Pratt interpreted with perfect purity of pitch, a detail that might readily have suffered.

The "Habanera" from "Carmen" elicited not only the approval of all but led to a unanimously expressed opinion that the "Carmen" role would sit gracefully and entrancingly upon Miss Pratt. To the group she added a delicious "Bergerette," displaying the suppleness of her tones and perfect clarity of rapid passages. Two old Irish songs, "Molly Bawn" and "Bendemeer Stream," were sung to the accompaniment of an Irish harp played by herself, the airs being tinged with quaintness beautifully brought out. In all other renditions Uda Waldrop presided at the piano, maintaining a well-deserved reputation as an accompanist. Miss Pratt will sing again on the evening of March 20th in the home of Mrs. Stanley Stillman.

THE GRIENAUER RECITALS.

With the sixth recital, Grienerauer's series of concerts came to a highly successful conclusion last Saturday afternoon. It happens very seldom that a cello virtuoso gives six recitals in one city, with a repertoire of sufficient compass to include six entirely different programs during one and the same season. The attitude and attendance of the public was a great credit to the virtuoso, his excellent programs and his assisting artists. This success demonstrates the fact that a "local" artist will receive an opportunity to be heard and admired by a class of people to whom good music is always dear. The reason for this great success is not only owing to Grienerauer's interesting display of his art, but also to his programs which revealed an abundance of old and new masterpieces of much value to students, as many of them were played for the first time on this occasion. Grienerauer plans to continue these recitals during the next season in one of San Francisco's large theatres, and he is already busy making the preliminary arrangements with a manager.

The assisting artist on this sixth recital program was Miss Clara Freuler, soprano, one of the most successful and best known vocalists in California. Miss Freuler possesses a clear and brilliant soprano voice of much compass as well as fine quality, and she sang the various vocal solos with temperament and musical judgment bringing out their poetic and dramatic characteristics. She is a very conscientious interpreter of the classics and had ample opportunity to reveal herself at her best. She was heartily applauded for her achievements.

In writing of the fifth Grienerauer recital which was given in conjunction with George Stewart-McManus, pianist, the mention of the solos played by Mr. McManus was inadvertently omitted. Mr. McManus played at that time Pastorale Variee by Mozart, Impromptu by Schubert and Noctetie by Schumann as the first group and as the second group Mr. McManus played Intermezzo Op. 18 by Brahms, Sonette de Petrarcha by Liszt and Scherzo B minor Op. 29 by Chopin. In addition to these solos Mr. McManus played the Sonata for Piano and Cello Op. 18 by Rubinstein together with Karl Grienerauer. Mr. McManus interpreted these solos and the Sonata with that inherent musicianship and pronounced artistic taste for which his work has become so familiar in the more exclusive artistic circles of San Francisco.

The concert given by Tetrizini at the Tivoli Opera House last Thursday evening occurred too late to be given in this issue. It will be referred to in detail in next week's issue.



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golesi. Before the Crucifix, by La Forge, and Ecstasy, by Rummel.

The accompaniments were very skillfully played by Miss Ingeborg Peterson, who also played two piano solos by Brahms, namely, Valse in A flat and Valse in G sharp minor. In both capacities Miss Peterson acquitted herself splendidly. She commands a brilliant and facile technique, and understands her art sufficiently to lend a certain element of sentiment to her readings. The entire affair was very creditable and stamps Miss Morse as a competent teacher who not only understands how to train her pupils but how to secure the best that is in them.

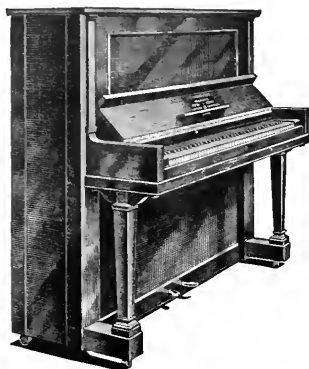
MISS FERNANDA PRATT AROUSES ENTHUSIASM.

One of California's Most Accomplished Vocal Artists Causes Enthusiastic Comments on the Part of the Press and the Public.

Much to our regret we were unable to be present at the recital given by Miss Fernanda Pratt at the home of Mrs. Joseph D. Grant last week. However, we have heard Miss Pratt frequently on previous occasions and are able to fully subscribe to the following opinion published in the San Francisco Chronicle by Miss Anna Cora Winchell:

The charm of delicacy and warmth yesterday pervaded the program of Miss Fernanda Pratt during a drawing-room recital at the home of Mrs. Joseph D.

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THE NEGLECTED "LOCAL" TEACHER.

We have frequently taken occasion to impress our readers with the reasons that caused us to establish a musical journal on the Pacific Coast—a journal that has demanded many personal sacrifices and has compelled the abandonment of many opportunities to accept greater responsibilities away from home. Only the importance and the absolute necessity of these reasons, that inspired us to give up everything and come to the defense of the resident teachers and artists, could have given us sufficient determination and perseverance to bring this musical journal to its present state of efficiency and financial solidity. And now when we have so far succeeded it would indeed be criminal on our part to neglect the enforcement of those very principles that convinced us of the dire need of a musical journal exclusively published in the interests of those musical elements who have made the Pacific Coast their home and their sphere of activity. We have frequently explained our attitude toward resident artists and toward the student—the future artists. We have had but little opportunity to speak more definitely regarding our attitude toward the resident teacher and his responsible task.

An article in the San Francisco Chronicle of February 15th is the direct cause for this editorial. We desire to quote the article in full so that our comments may be better understood. Says the Chronicle:

Mabel Riegelman, claimed as one of "our own," is the daughter of Mr. and Mrs. M. Riegelman of Oakland. She was born in Cincinnati, but taken as an infant to Colorado, where she made her first appearance at a public performance in Trinidad at the age of 6. She repeated her lines so successfully that the manager wanted to engage her permanently, but to this her parents would not consent. Soon afterwards the family came to California, and again in Oakland she was coaxed into a performance of "Red Riding Hood," in which the beauty of her small voice was so apparent that friends urged singing lessons for her. After a year and a half with a well known teacher of San Francisco, Miss Riegelman fortunately met Mme. Jeannina Gadsch, who was so interested in her that she offered Mabel an opportunity to study in Germany. The young singer did so, becoming musically adept under Mme. Gadsch's teacher, Frau Schroeder Chalupka. After three years Miss Riegelman was given a place in the opera house in Stettin, then became a member of the Chicago company, in which she has been heard in a number of roles, including Gretel in "Hansel and Gretel," the title role of Goldmark's "Cricket on the Hearth" and Musetta in "La Boheme." She has won special commendation for her enunciation of the Anglo-Saxon tongue, the two former parts having been sung by Miss Riegelman in English.

There are particularly two statements in this article which we desire to comment upon today. One is, "after a year and a half with a well known teacher in San Francisco," etc., and the other, "becoming musically adept under Madame Gadsch's teacher, Frau Schroeder Chalupka." What we want to find out is why the name of the local teacher is altogether omitted, and intentionally omitted, and why the name of the foreign teacher is specially mentioned. The Chronicle is one of the daily newspapers that seek the advertisements of our local teachers. The least a newspaper of that kind could do is to mention the name of the teacher when it speaks of a successful artist. If it is the policy of a newspaper not to mention any names in such cases, it should also not mention the name of the foreign teacher, and, besides, it should not ask advertising support from teachers whom it does not want to advertise. The resident teacher has the greatest responsibility in molding the artistic faculties of a student. In the case of Mabel

Riegelman, Louis Crepau was the San Francisco teacher so carelessly referred to in the above, and the young artist studied almost two years with him, before Madame Gadsch heard her. We have the word of the Diva and her husband for the fact that at that time Miss Riegelman sang correctly and satisfactorily. If she had not been satisfactory, Madame Gadsch would not have interested herself in her.

The editor of the Pacific Coast Musical Review is now preparing an extensive and thoroughly exhaustive article about California artists who have become famous, which is to be one of the leading features of the Musical Review's big Panama-Pacific International Exposition Number to be published in February, 1915. We trust that we will be able to discover the name of every teacher in San Francisco who first taught these artists. The fact that they were able to benefit from the instruction they received abroad showed that their foundation had been satisfactory. If the local teacher had ruined their voices they could not have accomplished big results. There is altogether too much of a tendency among successful artists to be ashamed of their first teachers. The lot of a teacher is an ungrateful one at best. The least a student can do for his former teacher is to acknowledge the help received from him originally. Had Mr. Crepau been an unsatisfactory teacher Miss Riegelman would never have made a sufficiently satisfactory showing to convince Madame Gadsch of her worth and future possibilities.

We do not hesitate to concede Miss Riegelman natural resources which also aided her in her work. She possesses unusual perseverance, exceptional ambition, praiseworthy industry and, above all, gratifying artistic temperament and personal magnetism. All these faculties can not be taught. But what can be taught and what Mr. Crepau must have accomplished, before any European teacher had an opportunity, is the correct placing of the voice, a clear and distinct understanding of the conciseness of diction (especially the enunciation of the English language) and adequate breathing. If these fundamental principles of vocal knowledge had not been made familiar to Miss Riegelman all her European training would have amounted to nothing. But we can supply further evidence of Mr. Crepau's efficiency in this direction. When we heard Miss Riegelman with the Chicago Grand Opera Company last year, we were somewhat disappointed with her voice. It seemed tired and quite frequently deviating from the true pitch. We could not imagine what was responsible for this retrogression. In justice to Miss Riegelman's reputation we carefully refrained from publishing our discovery. Therefore, when we attended the concert given by the Pacific Musical Society later at the St. Francis Hotel, we were possibly more nervous than Miss Riegelman herself, for we hated to think that one of California's most promising artists was about to disappoint us in her artistic career. But imagine our surprise when the voice was clearer and more bell-like than we ever heard it before, when the young lady sang absolutely in pitch, when her vocal execution had attained a limpidity of timbre that never was quite so pronounced. Her enunciation was delightful in every language in which she sang. As we said before we were simply astounded at the wonderful change. Upon inquiry we found that Miss Riegelman had studied or rather coached with her first teacher, Louis Crepau, during the summer months. Now, let us ask why should such a teacher not receive proper credit? Surely Miss Riegelman can not be ashamed of him? Surely the Chronicle that accepts Mr. Crepau's advertisement can not object to mention his name lest he receive credit for his work? Then why should the local teacher be so disgracefully ignored in such matters, especially when he has done his duty?

There are other cases which we will refer to when the proper time comes, when our local teachers, who have done their duty by their accomplished students, are ignorant from the moment such student gets the European bee in the bonnet. The peculiar part of this proposition is that most of the students who go abroad and return to give their customary "recital" are less competent after the European experience than when they originally left here. We could cite

several instances of cases in point, but do not like to hurt anyone's feelings. There are always plenty of people who criticize and nag at our local teachers when they hear some of their unsuccessful pupils, whom every teacher possesses to a more or less extensive degree. But when a pupil really accomplishes something it is always the European teacher who gets all the credit, and the local teacher is forgotten. When an inefficient pupil makes his or her appearance, dozens of people are ready to blame the local teacher. They forget that it is not always the teacher's fault when pupils do not sing correctly. There are many pupils whom you could not teach anything about singing if you tried to pry into their scrambled brains with a funnel. Not every young man or woman is apt and intelligent, nor has every one a natural voice. If the majority were naturally fitted for a vocal career the world would be overrun with great artists. But the teacher who is able to do something with an apt and talented pupil is doing his duty, and the teacher who neglects to make something of a talented student is not doing his duty. It is impossible to make anything of a pupil who is not fitted for a vocal career.

We are here not singing out Mr. Crepau as the only teacher who is experiencing the pangs of lack of appreciation on the part of the press. There are many others. Only this is the first case that has come to our attention in a way that justifies us in giving it adequate space. We have never noticed a more flagrant case of "snubbing" the local teacher as in this instance when pains are taken to mention the European teacher and care is employed to leave out the name of the local teacher. There is only one way of stopping these things in future and that is by proper publicity to discredit such actions in such an unmistakable manner that both artists and press will be ashamed to act in such a mean manner in future—that is, if both or either of them possess any sense of shame at all. To mention the name of a teacher who has accomplished anything worth while is not an advertisement for such teacher, it is a universal courtesy extended by artists to their teacher, and this paper at least will never fail to accord him that justice to which he is entitled. Any teacher in San Francisco who has been treated in this manner in public print can come to this office and we will be glad to take up his defense. Some contend that because they have paid a teacher the amount asked by him for lessons their responsibility as to their gratitude ceases. The truth of the matter is that the knowledge gained from competent teachers can never be fully repaid by successful artists. The best thing any of them can do is to acknowledge the fact that they have learned something from such a teacher. But if they still hesitate to give a deserving man or woman credit for a successful student, they should not pick out a European teacher who has simply built upon a foundation created by someone else.

MUSICIANS AND NEWSPAPERS.

The Pacific Coast Musical Review has watched with a great deal of amusement the daily newspapers' attempts to reach out for the hard earned dollars of members of the musical profession. When this paper first entered the field of musical journalism on the Pacific Coast it was confronted with a very difficult problem. The prominent teachers and artists were utterly opposed to advertising in any shape or form. They were willing to be written up and exploited without contributing the means by which such exploitation was made possible, but they were not willing to come out honestly and frankly with their support. By tedious and slow ways we finally convinced our teachers and artists that an advertisement in a musical journal was not only a dignified proposition, but absolutely necessary for the progress of music in this vicinity, for the prestige of an official organ naturally resulted in the recognition of the musicians on the part of the public and the press. There never attached so much prestige to the musical profession of California as today when a musical journal is able to defend its rights.

When the writer was affiliated with daily papers in San Francisco those in charge of the newspapers looked askance at local musical advertising. One proprietor told us that our demand for a weekly music page was ridiculous, inasmuch as

the musicians were known not to spend any money. Since that time and since the success of this paper every daily paper of importance has established a music page, and incidentally has tried to get some of the money which formerly was claimed the musicians did not have. But while this paper makes special efforts to reimburse its advertisers in various ways, such as opening a field for resident artists, increasing the number of students and arousing their ambitions by encouraging them in their work, collecting data for a musical history of this State during the last sixty-five years, insisting upon recognition of our resident musicians, the daily papers are doing nothing but publishing scandals about musical people who are in trouble, endorsing aristocratic and injurious schemes for so-called municipal opera houses, ignore local endeavors as much as possible and actually go at times out of their way to belittle and sneer at some truly worthy efforts. Only one paper, and that the Examiner, under Thomas Nunan's excellent regime, ever thought it worth while to mention the fact that there even existed a musical paper. We do not wish to be understood as feeling offended at not being recognized by our daily newspapers. As a matter of fact such recognition would not do us a bit of good. As long as this paper is recognized by the leading music journals of Europe and America it has accomplished its purpose. We only mention this utter disregard for local efforts on the part of the daily papers as a basis for the question what the daily papers have done to earn the advertising support of the profession?

We advise the musical profession of San Francisco in the position of its best friend not to advertise in any daily paper of San Francisco.



JEAN GERARDY

The World's Greatest Cellist, Who Will Appear in Concert at Columbia Theatre on Sunday Afternoons, March 8th and 15th

UNLESS IT IS GUARANTEED REPRESENTATION IN ITS COLUMNS TO THE EXTENT OF DETAILED REVIEWS OF PUPILS RECITALS. Now there will be plenty of opposition to this contention, but the fact remains that an advertisement of a music teacher in a daily paper is not worth the stock it is printed upon, unless the teacher can get detailed reports of his pupils recitals. Our music teachers have done pretty well without the daily papers, and they will find that their advertisements in the daily papers will not bring them any desirable pupils. It does not make a particle of difference how much circulation a paper may have, the percentage of newspaper readers who are interested in music is so small that it can not even touch the readers interested in music that subscribe for the Musical Review. In addition a class paper enjoys a prestige among seriously inclined musical people which a daily paper can never enjoy. Now, we want to be understood as maintaining that there is no harm in advertising in a daily paper, but if the daily papers want the support of the professional musicians they must do something more than simply give them space on a useless Sunday page. They must give the same attention to local affairs, professional and amateur, as a musical paper does, and if they are not willing to do this they have no right to ask for the patronage of local musicians, for they can not give any returns for the money they expend.

It is rather a strange coincidence that just as we were closing this editorial, the New York Musical Courier arrived containing the following editorial paragraph apropos of this very question:

From the New York Herald of February 10, 1914, one gleams, under the title of "Concert Saved by Girl Pianist," that at a concert given by pupils of a conservatory known as the Institute of Musical Art "only exceptional presence of mind saved Miss Altman from a serious predicament when she became separated from her accompaniment. With all the assurance of a seasoned artist she kept up her playing after the orchestra had stopped, and in the end Dr. Frank Damosch, who was conducting, got his forces together again." The Herald was the only daily paper which mentioned this mishap; it although they printed reports of the pupils' concert. And by the way, it is a good sign that the dailies send critics to pupils' concerts. Those music teachers who advertise in the dailies should hereafter insist on having their pupils' concerts reviewed. It is their privilege and the dailies now seem ready to recognize it.

THE GERARDY CELLO CONCERTS.

From all reports Jean Gerardy, the wizard of the cello, is playing in wonderful form this season and the critics of the East have exhausted their supply of adjectives in describing the glorious Gerardy tone and technique. It is eight years since this artist played here and naturally his music has been a thing of the past here and broadened in the interim, for Gerardy is now just thirty-five years of age and at the very zenith of his powers. Here is what a Boston critic wrote only last week after a concert in which Gerardy took part: "The feature of the concert, however, was the amazing performance of the Beethoven Variations Symphoniques by Mr. Gerardy. He was applauded for many minutes when he had finished the memorable performance. Most of the violinists and cellists of the city were there; they realized what they had heard. In the greatness of his tone, his musicianship and his fresh enthusiasm, Mr. Gerardy stands apart from the other cellists of the day."

Owing to the very severe weather in the East, the popular Frank La Forge is coming to his room in New York City, the doctors forbidding him to attempt even playing in that city as he has been threatened with pneumonia, so we are to hear Carl Bruchhausen as the pianist with Mr. Gerardy and Gabriel Ysaye. The program for the opening concert at the Columbia Theater, this Sunday afternoon, March 8, will remain unchanged with the exception of the first number, which will be a piano solo by Mr. Bruchhausen, viz., Intermezzo, by Stojowski. Gerardy's solo numbers will be the Beethoven Variations mentioned above, a Suite in two movements by Boccherini, Air (Bach), Abendlied (Schumann) and Am Springbrunnen (Davidoff).

The second and positively last concert will be given Sunday afternoon, March 15, when, by special request, Gerardy will open the program with the exquisite masterpiece of Beethoven's, the Sonata in A major (four movements) for violoncello and piano in place of the Trio which has been placed on the Oakland program. The other numbers to be played by the king of cellists on this occasion will be the Concerto in A by Saint-Saens, Hungarian Rhapsodie (Popper), and works by Handel, Schubert and Popper. The Beethoven Sonata will be alone worth the price of a ticket. Box offices will be open at Sherman, Clay & Co.'s and Kohler & Chase's throughout the week and on Sundays at the Columbia Theater.

GERARDY IN OAKLAND.

A special program will be given by Jean Gerardy and his assisting stars, Gabriel Ysaye and Carl Bruchhausen, in Oakland next Thursday afternoon, March 12, at 3.15, at Ye Liberty Playhouse. Tickets will be on sale at Ye Liberty on and after Monday morning at 8 a. m. Here is the wonderfully beautiful offering:

- | | | |
|-----------------------------|----------------------------|-----------------|
| 1. Trio in C minor | Gerardy, Ysaye—Bruchhausen | Beethoven |
| 2. Concerto for Violoncello | Gerardy. | Haydn |
| 3. Violin Solos— | | |
| (a) Albeniz | Gerardy, Ysaye | Wagner-Wilhelmy |
| (b) Liebeslied | G. Ysaye | Kreisler |
| 4. Piano Etude Lendely | Bruchhausen | Seeling |
| 5. Hungarian Rhapsodie | Bruchhausen | Popper |
| 6. Violin Solos— | Gerardy. | |
| (a) Berceuse | Gerardy | Saint-Saens |
| (b) Havanaise | G. Ysaye | |
| 7. Violoncello Solos— | | |
| (a) The Glorioso | Gerardy | Petrolese |
| (b) Rondeau | Gerardy | Herbert |
| (c) Gavotte | Gerardy | Popper |

KOHLER & CHASE GIVE OPERATIC RECITAL.

An announcement of more than ordinary interest to the musical public comes from Kohler & Chase. According to this, the enterprising firm is about to give an operatic lecture recital, during which extracts from a well known opera will be presented. These extracts will consist of solo and ensemble numbers from this opera accompanied by interesting explanatory remarks. The opera represented on this occasion will be Herodiade by Massenet, of which extracts from all the acts will be introduced. This operatic recital will be given by Miss Margaret Bradley and her fine quartet of singers including Irene Kelly Williams, soprano, Ruth Hill, contralto, Marjorie Anger, tenor, and Jack E. Billings, baritone.

G. Vargas will preside at the player piano and he will use on this occasion for the first time the new Kranich and Bach Grand Player. In addition to playing the instrumental accompaniments to the various selections,

outside of the accompaniments played by Miss Bradley on the organ, Mr. Vargas will present extracts from Ponchielli's Gioconda, the Coronation March from The Prophet by Meyerbeer, the famous Intermezzo from The Jewels of the Madonna by Wolf-Ferrari and Elizabeth's Prayer from Tannhauser by Wagner. The event promises to be an exceptionally artistic and interesting one and by reason of the forthcoming grand opera season at the Tivoli Opera House, during which Herodiade will be given, it ought to be of more than passing interest to the musical public.

CHICAGO GRAND OPERA COMPANY.

When the management of the Chicago Grand Opera Company suggested to its Board of Directors last season that a Pacific Coast tour be undertaken, the idea was not at first regarded as feasible. The extraordinary financial outlay necessitated by the transportation of over two hundred and fifty persons for the 19,000 miles of the tour was in itself a fortune, while the details of arranging for the three special trains presented, apparently, unsurmountable difficulties. With true western enthusiasm the Chicago directors, believing that the organization should be shared by the whole West, agreed to undertake this trip, with the result that the tour was the greatest triumph in operatic history.

With what success the tour was made is well known, and last Saturday night the Chicago Grand Opera Company brought its Philadelphia season to a close and started on its second trans-continental tour Sunday morning. The tour will embrace fifteen cities, and a total of 9,925 miles will be traveled. The longest jump is from Portland to Denver, 1,644 miles, and the shortest from Seattle to Portland, 183 miles. The tour will take eight weeks to make the tour. The company will travel on two special trains. The first section will carry the artists, conductors and executive staff. The first section will be preceded by a train consisting of thirteen baggage cars.

The repertoire on this tour will consist of eighteen operas and the number of people going on this tour exceeds the number carried last year. There will be 38 artists this season while there were but 35 last year. 65 men will be in the orchestra, while there were 61 last year. The chorus will consist of 64, against 59 last year. Twenty-four girls comprise the corps de ballet, while there were 20 last season, and there will be four conductors, instead of three. Adding to this the execu-



GABRIEL YSAIE

Violinist (Son of the Great Master), Who Appears in Concert at Columbia Theatre in conjunction with Gerardy

tive staff, as well as the stage mechanics and others, the number of people on this tour will be between 250 and 300.

The tour opened in Cleveland, last Monday night, and closes in Milwaukee, April 25. Next Tuesday the organization begins a brief engagement in Los Angeles, and on Monday, March 16, a two-weeks' season will be inaugurated at the Tivoli Opera House. The sale of seats for single operas will begin next Monday morning, at the box office of the Tivoli, and at mail orders, accompanied by check, addressed to W. H. Leaby, Tivoli Opera House, will receive prompt attention. Prices for all operas except "Parsifal" range from \$6 to \$2, while seats for the great Wagnerian work will be from \$7 down to \$2.

TETRAZZINI.

Mme. Luisa Tetrazzini will give her second and last concert at the Tivoli Opera House this afternoon, assisted, as before, by Rafael Diaz, the renowned young tenor, Yves Nat, solo pianist and accompanist, and Pietro Cosi, flutist. The program, entirely different from that of Thursday night, is as follows:

- | | | |
|---|-------------|-------------|
| 1. Legend of St. Francis de Paula, "Walking on the Waves" | Yves Nat | Liess |
| 2. (a) Prelude, (b) Love I Have Won You | Yves Nat | Ronald |
| 3. Aria, "Linda al Charming" | Tetrazzini | Donizetti |
| 4. Piano Solos, (a) Nocturne, (b) Etude | Yves Nat | Chopin |
| 5. Aria, Vissi d'Arte from La Tosca | Yves Nat | Puccini |
| 6. (a) Als die Alte Mutter | Tetrazzini | Deborah |
| (b) Als die Alte Mutter | Tetrazzini | Puccini |
| (c) La Lullu | Rafael Diaz | Puccini |
| 7. Waltz from Romeo and Juliet | Tetrazzini | Gounod |
| 8. Etude en forme de Valse | Tetrazzini | Saint-Saens |
| 9. Couplets, Myself, Petite du Brésil | Tetrazzini | Davil |

GEORG KRUGER'S PIANO RECITAL.

One of the most interesting recitals of the season was given by Georg Kruger, the pianist and instructor, at his studio last Tuesday afternoon. The large room were too small to accommodate the audience gathered to hear this versatile artist. The program was exacting, and demanded a master in pianistry for its interpretation. Mr. Kruger showed his skillfulness at the keyboard and a most artistic rendition of each number was thoroughly enjoyed by the interested assembly. Generous with his encouragements, Mr. Kruger proved, beyond doubt, that he is one of the leading pianists of San Francisco. The program was as follows: Prelude and Fugue, A minor (Bach-Liszt), Sonata, Op. 53, C minor (Beethoven), Nocturne, Op. 34, G minor, Etudes, Op. 10, No. 7, Op. 10, No. 5, Op. 25, No. 1, Op. 25, No. 9, Polonaise, Op. 53, A flat major (Chopin), Faust-Fantasia (Liszt).

MINETTI AMATEUR MUSICAL CLUB RECITAL.

The Minetti Amateur Musical Club held its second meeting on Saturday morning, February 28th, at 10:30 o'clock. Owing to the fact that the members participating in the event did not arrive until the morning was almost over, the order of the program was somewhat changed. Ernest Spiegel made his first appearance at the club meeting, playing a violin solo, Jalousie, by Seybold, very creditably. The young man shows much talent, but plays as though there were a lack of application and serious study on his part. However, this can only be thoroughly ascertained and confirmed after a second hearing. Next followed a cello solo, Study, by Schroder, played by Henry Rixford. The intonation was good and the tone pleasing, showing a decided improvement and careful work during the month.

Ernest Spiegel was absent on account of an accident to his finger. Virginia Howe played a violin solo, Dafodils, by Papini, and showed great improvement in intonation and quality of tone, exhibiting much ease in the shifting of the five positions. Hamilton Howells, after a long illness, showed great versatility on his instrument, playing a cello solo, Ein Altbambart, by B. Preibsch. It is hardly fair to pass judgment on the next time. Next on the program was a violin solo by Emmet Rixford, who played a very difficult Dancza study with a great variety of bowing, with good intonation and much spirit. The remarkable improvement in the bow arm and consequent improvement in tone quality can only be the result of regular and conscientious practice during the month.

Copertina Revelle-Matton, a piano solo, by Mary Rixford, was rather a disappointment, not being as good as at the last meeting. We shall look forward to an agreeable surprise next time, for it is safe to assume that this young student can play splendidly when she practices with the necessary determination. A violin solo, Reverie, by Faucoini, was played very musically by Etelle Kirwan, who shows much talent and a pronounced sense of rhythm in her playing. Melville Seigel played the Scherzo, Op. 10, No. 3, on the cello, a much more difficult piece than he interpreted last month. His tempo and intonation were both a little uncertain but his intonation was good. A violin solo, Bolero, by Seybold, was next played by Blanche Wolff with her usual dash and spirit. She did some very pretty and difficult bowing with great ease, her jumping bow being specially fine. Christine Howells closed the program with a flute solo, the Russian Flute, by Chopin, playing with precision and fire and good artistic interpretation.

BERINGER MUSICAL CLUB CONCERT.

The Beringer Musical Club, assisted by Otto Raubut, gave its twenty-ninth concert at Century Club Hall on Thursday evening, February 25th, under the direction of Prof. and Mrs. Joseph Beringer. A large audience that taxed the capacity of the hall was in attendance and showed through frequent outbursts of applause and demands for encores that the participating students and artists found favor in its eyes. Prof. Joseph Beringer and Otto Raubut played a Sonata for Piano and Violin, No. 7 by Mozart with consummate artistic skill and musicianly conscientiousness. Mrs. Howells also played some violin solos with fine finesse and technical fluency for which he is so well known. Misses Lole Munsil and Zdenka Huben played a duet on the piano which brought out their fine ensemble work and gratifying musical training. Miss Louise Cameron revealed a brilliant technique and exceptional musical expression in a group of three piano solos. Miss C. Hummel possesses a rich, well trained mezzo soprano voice which was heard to fine advantage in a group of three songs.

Miss Lole Munsil showed marked improvement in her work since her last appearance in two fine piano solos. Miss Aena Torrigino, a mezzo soprano of fine quality, range and volume, elicited enthusiastic applause through three vocal solos. Miss Zdenka Huben repeated her former triumphs as a very skillful young pianist in her clever interpretation of two classic piano pieces. Technically and emotionally she is deserving of praise. Miss Genevieve Hohnberg, a contralto of extraordinary accomplishment as to fine voice timbre and technique, concluded the program in a very worthy manner. The entire event was a credit to participants as well as teachers. The complete program was as follows: Carneval (Schytte), (for two pianofortes), Misses Lole Munsil and Zdenka Huben; Sonata for Violin and Piano (Mozart), Messrs. Otto Raubut and Joseph Beringer; (a) The Rat-Charmer of Hamelin (Neuedorfer), (c) Carol of the Lark (Bailey), Miss Maya C. Hummel; Piano—(a) Grillen from op. 12 (Schumann), (b) Valse Impromptu, op. 32, No. 2 (Klein), Miss Lole Munsil; Vocal—(a) Liette Signor (Huguenots) (Meyerbeer), (b) Du bist wie eine Blume (Rubinstein), (c) If I Were on

the Stage, from Mlle. Modiste (Herbert), Miss Aena Torrigino; Violin Solos—(a) Melodie Plaintive (Ketelbey), (b) Mazurek (A. de Kontski), Mr. Otto Raubut; Piano—(a) Valse als Prophet (Schumann), (b) Erlkonig (Schubert) Liszt, Miss Zdenka Huben; Vocal—(a) Der Tod und das Mädchen (Schubert), (b) Rosary (Nevin), (c) Parla (Arditi), Miss Genevieve Hohnberg.

THE MINETTI ORCHESTRA CONCERT.

The Minetti Orchestra, assisted by Miss Bessie Wise, soprano, Miss Christine Howells, flutist, and Miss Jessie Moore and Jack Geroovich, accompanists, gave a successful concert at Kohler & Chase Hall on Friday evening, February 27th. A large audience was in attendance which applauded the participants very enthusiastically and which gave every evidence that it enjoyed itself thoroughly. The program opened with the well known Tannhauser Overture by Wagner played with vim and spirit by the orchestra. R. H. Whiting played a cornet obligato with deep feeling, fine intonation and splendid tone quality. Miss Bessie Wise, soprano, made her first appearance on this occasion. She sang Elgie by Massenet, and You Dear and I by Clark. Miss Wise has studied for eight months with Miss Virginia Ferrari and shows remarkable progress for such a comparatively short time of tuition. She has been excellently trained, exhibits fine schooling and clear enunciation and her voice contains a beautiful color and is clear in timbre. Miss Ada Conlin played an excellent cello obligato to Massenet's Elgie.

Fleurs et Papillons by Wesley proved an exquisite little orchestral number played with fine ensemble effect. A feature of this number was the flute obligato by Elias Hecht who exhibited his well known musician-ship and excellent taste in obtaining a liquid tone and



PUTNAM GRISWOLD
Famous American Baritone Who Died
at the Zenith of
His Brilliant Career

intelligent phrasing. Miss Christine Howells played two flute solos entitled L'Extase by Thome and Rhapsodie Hongroise by Popp with finesse and ease of execution. Both compositions demanded brilliant technical equipment and artistic temperament. Miss Howells impressed her audience with possessing both to a gratifying degree. The program closed with three orchestral numbers, namely, Un Balser de Mimì (Locher), The Little Joker (Minetti), and Egyptian Suite (Loizini). All three works were played with exquisite shading. The Locher composition is a very charming number which the orchestra played with fine attack and musical understanding. The work is dedicated by Mr. Locher to Mr. Minetti. The Minetti composition is for strings only and was daintily interpreted. The accompanists, Miss Jessie Moore and Jack Geroovich, played with fine musical instinct and adapted themselves excellently to the atmosphere created by the soloists.

KOHLER & CHASE MUSIC MATINEE.

The soloists for this week's Matinee of Music, which will be given under the direction of Kohler & Chase this Saturday afternoon, March 7th, will be Emilio Puyans, flutist, and Mlle. Yvonne Michele, soprano. Mr. Puyans is an experienced flute virtuoso and first soloist of the San Francisco Symphony Orchestra. He has concertized in America and Europe and has played obligatos to several of the world's foremost artists, among them Luisa Tetrazzini. Mlle. Michele is an operatic artist of excellent reputation who has made a name for herself in opera and on the concert platform.

In addition to the solos by these two line artists there will be several instrumental solos to be rendered on the Knabe Player Piano and on the Pipe Organ. The complete program will be as follows: Fantasia Impromptu, Op. 66 (Chopin), Knabe Player Piano; Mucken Tanz—Scherzo, Op. 455, No. 4 (Popp), Romance, Op. 37 (Saint-Saens), Mr. Puyans, with Knabe Player Piano accompaniment; From the Land of the Sky-blue Water (Cadman), Mlle. Michele, with Knabe

Player Piano accompaniment; Air de Ballet, Op. 36, No. 5 (Moszkowski), Mlle. Yvonne Michele; (a) Mazurek, Knabe Player Piano; Selection, Pipe Organ.

ALCAZAR THEATRE.

Great interest attaches itself to the return of the two favorites, Herbert Keley and Effie Shannon, to the Alcazar Theatre next week, in the first production in the West, and a popular piece, of David Belasco's production of Frederick and Fannie Hatton's new play, "Years of Discontent," direct from the Belasco Theatre, New York. These two distinguished American stars are too well known here, through previous visits, and through two highly successful engagements at the old Alcazar, to need an introduction now. Their new play has been seen in but four cities in the East, namely, New York, where it ran for a long time, and Chicago, the Belasco Theatre, and in Philadelphia, Boston and Chicago. Both have the best parts of their careers in this charming play and neither has ever done better work.

ORPHEUM.

Another bright light of the legitimate stage is now shedding his lustre on vaudeville in the person of Henry Woodruff, who is well and favorably remembered as the successful star of "Brown of Harvard" and "A Prince for a Night." Mr. Woodruff will present next week at the Orpheum a bully little playlet by John Stoddard entitled "A Regular Business Man," which fairly teems with witty and original ideas and clever complications. He will be supported by a capable company which includes our old friend and favorite, James M. Brophy. Ray Samued, the blue streak of ragtime, who made such a great hit with the 1912 Orpheum Road Show, will be heard in new and diverting ditties. Collins and Hart will introduce an extraordinary novelty in their original strong man act, the like of which has never been witnessed here. It is a series of the most startling surprises and is sure of exceptional success.

James F. Kelly and Emma Pollock will sing, dance, talk and create a lot of fun. They appropriately style their act "Ginger Snaps." Billy Rogers is not only able to duplicate the tones of nearly every musical instrument but possesses the extraordinary gift of being able to imitate birds, beasts, etc. He sings at the opening of his act in a fine baritone and follows it with a concert in which he gives imitations of the cornet, flute, mandolin, banjo and musical glasses. Grace Carlisle, the possessor of a delightful mezzo soprano, and Jules Romer, a violin virtuoso, will present a musical offering entitled "Just a Song at Twilight," which is a most enjoyable entertainment.

Next week will most positively be the last of the famous English comedienne, Marie Lloyd, who is creating such an immense furore. She will introduce new songs and character types. The only other holdover will be the Hockney Company in their Foreign Gynastic Unicycle Novelty.

The Saturday Club of Sacramento gave its 35th recital on Saturday, January 24th, when the following program was presented: Thomas—Knowest Thou the Land (Mignon), Mascagni—Romanza (Cavalleria Rusticana), Mrs. William F. Faustman, Miss Zulettia Geary at the piano; Rauderger—Pierrot's Serenade, Rebelf—Danse Espagnole, Mr. Gregory Kreshover, Coteridge Taylor—Onaway! Awake, Beloved! (Hawthorn), Mr. Albert Barber, Miss Zulettia Geary at the piano; Beethoven—Sonata, F minor, Op. 57, Allegro assai, Miss Hazel McMaster; Mendelssohn—Ride of the Elves, Praetorius—While Shepherds Watch Their Flocks, Mrs. J. N. Wilson, Mrs. Frank Zimmermann, Miss Florina Venzel, Miss H. H. Frank, Miss Lillian Nelson, Mr. William James, Mrs. Robert H. Hawley, Mrs. Robert Lloyd, Miss Wessie Johnston, Mrs. George A. Cummings at the organ, Miss Florence Linthicum at the piano.

The 36th recital of the Sacramento Saturday Club was given on Saturday, February 7th, the following program being the feature: Händel—Rejoice greatly (Messiah), Miss Mayah Jackson, Mrs. George A. Cummings at the piano; Schubert—Wohn, Der Neugierige, Schumann—Du bist wie eine Blume, Wanderlied, Mr. Clinton R. Morse; Rachmaninoff—Prelude, Op. 3, No. 2, MacDowell—Witches' Dance, Op. 17, No. 2, Miss Hazel Ward, Gounod—Nella calina d'un bel sogno (Romeo e Giulietta), Miss Alda McBride; Massenet—Gavotte (Manon), Dvorak—Songs My Mother Taught Me, Mrs. W. H. Wisp, Miss Lole M. Frazee; Bach—Gigue IV, Rameau—Godelsky—Leonard, Tambourin, Miss Mary Kendall; Massenet—Je t'aime, MacDowell—The Sea, A Maid Sings Light, Tours—Mother o' Mine, Mr. Clinton R. Morse, Miss Zulettia Geary at the piano.

On Wednesday evening, February 15th, seven of the advanced pupils of Howard E. Pratt presented a program of operatic selections at Mr. Pratt's Oakland studio. Those participating were: Misses Ruth Baker, Hattie Gray, Annabelle Jones, Mrs. Madeline Doris Schnabel, Lowell, Ethel Hunt Safford, R. S. Chew and Mr. George A. Smith. The following is the program: Verdi—Alcibiade (Il Trovatore), Miss Gray, Mr. Smith; Verdi—Caro Nome (Rigoletto), Mrs. Chew; Ponchielli—Voci di donna (La Gioconda), Miss Jones; Puccini—Tutti Fiori (Madame Butterfly), Mrs. Safford, Miss Baker; Verdi—Celeste Aida (Aida), Mr. Smith; Verdi—Thomas—Schwer liegt auf dem Auge der Nacht (Nadachsch), Mrs. W. H. Wisp, Miss Lole M. Frazee; Verdi—Un bel di Vidremo (Madam Butterfly), Mrs. W. H. Wisp, Miss Lole M. Frazee; Verdi—Pace, Pace mio Dio (Forza del Destino), Verdi—Fu la sorte dell'armi (Aida), Mrs. Lowell, Miss Jones.

SHORT ITEMS OF INTEREST.

trick or pantomime effects aid greatly in the enjoyment of the fantasy. Matinees will be given Wednesday and Saturday.

An afternoon of music was given on Sunday, February 15th, at Scottish Rite Temple, under the auspices of the San Francisco Bodies No. 1, Ancient and Accepted Scottish Rite of Freemasonry. The music committee consisted of Bernat Janlus, Hugo David Newhouse and Nathan A. Cahn. The accompanists were Achilles Artois, Arthur Black and Thomas A. Schmitt. The vocalists were: Canto for organ (Albert Renaud), The Artigos: L'Adieu du Matin (Pessard), Aria from La Tosca (Puccini), Lawrence Strauss; Kol Nidrei, for violin and organ (Max Bruch), M. B. Janlus; The Cry of Rachel (Mary Turner Salter), Mrs. Benjamin M. Stich; (a) Crisanteum (Puccini), (d) Volksliedchen (Komsak), (e) Maerchen (Komsak), E. Janlus, violin; (f) Joseph's Vision, H. Janlus, T. A. Schmitt, cello; The Buckle (Pinsuti), His Lullaby (Carrie Jacobs Bond), Godfrey Price; Eight Hungarian Rhapsody (Liszt), Luis Parnies.

On Tuesday evening, March 10, at Scottish Rite Auditorium, the Loring Club will give the third concert of its Thirty-seventh season. The program announced for this concert is full of interest, including men's voice music a capella, accompanied by strings, piano and organ, and a Persian Idyll entitled "Before the Dawn," by Frank W. Franke Hartling for chorus of men's voices and tenor with the unusual accompaniment of piano and solo violoncello obbligato. The libretto for this work has been selected from the odes of Hafiz, a Persian poet of the Fourteenth century, and done in English by Richard le Gallienne.

In "Before the Dawn," Mr. Harling, who is one of the coming American composers, has created a work of great refinement and produced a cycle of diversity of moods. Mr. Easton Kent will be the tenor soloist in this first San Francisco performance of the cycle and the important violoncello obbligato will be in the experienced hands of Mr. Villalpando. A group of three old Irish folk-songs and an old English folk-song for chorus of men's voices are features of the programme which also contains Samuel Webbe's Catch "Would You Know My Cella's Charms," composed one hundred and fifty years ago.

Mr. Flora Howell Bruner will sing the important soprano solos in Max Flike's cantata "Spring Night" and in Mendelssohn's "The Lord Hath Commanded" both for chorus of men's voices with soprano solo. Mrs. Bruner will also be heard in a scena and romanza from Puccini's "La Bohème" and in a song, "Long Ago," from "The Dawn," set by William G. Hammond for chorus of men with accompaniment of piano and organ and the choruses "Invictus" by Bruno Huhn and Ferrari's "Wake to the Hunting," add to the strength of a notable programme. In the accompaniments the Club will have the assistance of strings with Gino Severi as principal violoncello, Fredrick M. Lebeck as violin and C. Fyfe the organist. The concert will be under the direction of Wallace A. Sabin, the conductor of the club.

The Opera Recitals given by Miss Margaret Kemble at the residence of Mrs. Eleanor Martin, last Tuesday afternoon, proved to be an unqualified success. A large and discriminating audience was in attendance that enjoyed Miss Kemble's reading of the opera "Der Ferne Klang" by Franz Schreker, and also the piano interpretations played exclusively by Miss Esther Deininger. The second reading will take place next Tuesday afternoon at the home of Mrs. Rudolph Spreckels, the subject being the opera "Julien" by Charpentier. Detailed reviews will appear later.

Mischa Elman has been engaged for sixty concerts in Australia and New Zealand for which he has been guaranteed just seventy-five thousand dollars, the biggest fee ever paid a violinist for a tour of this length, not even excepting Kubelik in his hey-day. On the road to the Antipodes, Greenbaum will present Elman in two splendid programs in this city. These will take place late in April.

This year, 1914, was his second season as principal basso at the Metropolitan, and he had signed a new contract for two more years, when untimely death called him. None grieve more sincerely than his friends in California, and none know more completely how noble he was as a man, and how staunch his friendships.

E. W.

William Morris presented Harry Lauder, the great Scotch comedian, at the Cort Theatre for six matinee and night performances, beginning last Monday afternoon. Lauder is on his sixth tour of America under the personal direction of William Morris, who sailed for Australia on the 10th of March, 1908, and will be in this country after a period of six months, returning East to New York prior to his sailing for England. The company selected to appear with Mr. Lauder includes the celebrated English dramatic actress, Mona Garrick, who has several important parts in the new Hungarian symphony-balletist, Alfred Latell and Elsa Vokes in "A Dog Fancied"; the English contralto, Miss Ethel Bourne; Erno Rapee, the Hungarian court pianist, and Jack Ark, the Australian athlete, in a unique diabolho exhibition. Mr. Lauder's new repertoire includes "His Vice," "Ta, Ta, My Bonnie Maggie Darlin'," "The Soger," Among other favorites he will render "A Wee Deoch and Doris," "She's the Lass for Me," "She is My Daisy," "Same as His Father Was Before Him," "The Kilted Lads," "Roomin' in the Gloamin'," "The Kilted Lads," "Roomin' in the Gloamin'," "Emma Trentini in 'The Firefly,'" closed her tremendously successful engagement with Saturday night's performance.

We desire to acknowledge receipt of two exquisite little instrumental gems from the pen of Brahms van den Berg, who is now residing in Los Angeles. They are entitled, *Two Poems—Daybreak and A Christmas Carol*. They are intended for a musical accompaniment to be played on the piano as a background to a recitation and are neat in theoretical construction as well as ingenious in their descriptive power. They are rather short, but very effective, the words being by Longfellow. The compositions are published by R. W. Hefelfinger of Los Angeles.

Arthur Shattuck, the American pianist, after an absence of two years in Europe, will again tour the United States and Canada during the season of 1914-15, under the management of Messrs. Haensel and Jones. Mr. Arthur Shattuck, aside from being one of the really great pianists, is also an artist with both brush and pencil. His pencil caricatures of the celebrities of Europe are in much demand. Almost every week one of the continental papers publishes a sketch dashed off by him, and the artist is provided with several canned, fresh stock of colors, quantities of crayons and an grand piano. Mr. Shattuck will tour the Holy Land, giving piano recitals in the principal cities of Palestine.

For the prompt engagement beginning Monday night, which constitutes the final visit of the play to this city, the same magnificent New Theatre production is offered together with the same distinguished company of one hundred adults and juvenile actors. Master performers Hanneke and her relatives, the "Hanneke Family," the Tyllys, the boy seer of happiness, Ethel Brandon, the old Alcazar Theatre favorite, will return to portray Mummy and Granny and Mother Love. Cecil Yapp, the noted Cat; W. H. Denny, the amusing Dog; Alice Butler, Dore Davidson, Edith Kelly, Martha Bessenberger, John Sutherland, George Sylvester, Angelo and George, Harold and George, will be the cast. A delightful feature of last year's visit was the numerous symbolic dances by which the poetry of Maeterlinck's fantasy was illustrated. These will again be rendered by large groups of little folks trained by Miss Caroline Crawford of Columbia University, New York. The lovely Debussy music will be played by the "Orchestra of the Fair" among the beautiful scenes of the Palace of the Fairy Beryllune's Palace, the Land of the Kingdoms of the Past and the Future, the Land of the Night and the Vale of Happiness. Forty-four

A Grand Masquerade Ball was given by the Italian Relief Society on Saturday, February 21, at the Italian Civic Building. This society, comprising a membership enlisted from the Italian colony, is now twenty-eight years old, and its object is to aid and protect the Italian colony in the United States. The singing and dancing of this organization are always well attended, inasmuch as the work of the society appeals to all the people of the colony. The attendance at this masquerade ball again proved to be a very large one, and many tickets were sold. The chairs were very comfortable and the refreshments were disposed of elaborate preparation. The masks were of the best and elaborate prizes for masquers were awarded. The costumes all tasteful, very pretty and artistic. The Festival Committee included: Mrs. L. C. Bertagna, Mrs. J. C. Bertagna, Mrs. J. C. Bertagna, Mrs. Miss Chiorini, E. A. Ferrea, E. Pennaso and G. Trevia.

During the management of Mrs. Douglas Crane at the Alcazar during the last two weeks there was presented some excellent incidental music and dances from the pen of Harry J. Curtaz, the local representative of the Melville Clark Piano Company. The various compositions were noteworthy for their pleasing melodic character as well as for the fine rhythmic accompaniment. It was a pleasure to find that they were also excellently scored to exhale the sentiment of the various phases of the performance for which they were intended. Ed. Lada and his excellent orchestra interpreted these compositions very effectively, and it is safe to assert that the music incidental to the play "Her Soul and Her Body," was by the way is not at all of an objectionable character, but decidedly in the modern style. One of the leading composers of the performance, Mr. Curtaz is to be highly complimented for the skillful work he did for this occasion.

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SHORT ITEMS OF INTEREST.

At the Browning Lecture, delivered before the Sorosis Club on Monday afternoon, two new songs by Abbie Gerrish Jones were sung by Frederic Vincent, the well known young baritone. The two songs, *Prosperity* and *Summum Bonum*, the first of which is dedicated to Mr. Vincent, are written to some of the most widely known Robert Browning's wonderful verse and were composed especially for this occasion. Mr. Vincent gave these songs fine interpretation and was enthusiastically endorsed. Mrs. Harry Hunt sang a group of French songs preceding the lecture with a finesse and style which won for her a hearty encore to which she responded. Mrs. Hunt is one of the most finished of the pupils of Mrs. Arthur Bridge.

A new song by Abbie Gerrish Jones is in the hands of the printer and will soon be given to the public. The lyrics were written by a prominent club woman of Sacramento, Miss Retta Parrott, and were printed in the *Woman Citizen* not long ago. The subject is the "Bumble-bee," and is a gentle satire on the citizen who talks much and does little. The words of the bumble-bee himself:

I can buzz far louder
Than any working bee,
being one of the most eloquent indications of the trend of this witty little song, which closes with
And the climate of California
Is good enough for me.

Miss Edna Cadwalader, violinist, assisted by Frederic Maurer, piano, Herbert Riley, cello, and Herman Trutner, Jr., viola, will give a concert at Town and Gown Hall, Berkeley, on Thursday evening, March 12th. The program will include: Piano and Violin Sonata in C minor (Grieg), Adagio (Ries), Song of Sleep (Foot), Variations (Martini-Kreisler), Four movements from Trio (Serenade) for Strings, Op. 8 (Beethoven).

Joseph George Jacobson is one of the efficient pianists and teachers who recently located in San Francisco. He has studied with Xavier Scharwenka, Felix Dreyschok and Albert Friedenthal in Berlin, where he appeared frequently in concert. After his Berlin success, Mr. Jacobson decided to go to South Africa where he became intimately acquainted with Paul Kruger, the former President, and where he also was very successful musically. He is a cousin of Arthur Friedenthal, the well known pianist and teacher, and since his residence in this city he has established a fine class of pupils. He uses the latest modes of pianistic instruction which include quick results and thorough tuition. Mr. Jacobson speaks English, German, French and Dutch fluently. During his sojourn in Berlin the following comment appeared in *Das Kleine Journal* of that city: "In J. Jacobson we became acquainted with a very promising talent, a cousin of Mr. Friedenthal's, who played Liszt's Sixth Rhapsodie with a bravura and an

interpretation which justifies the highest praise, and which permitted us to recognize in Mr. Jacobson a coming artist. Upon stormy demand Mr. Jacobson added a Chopin Nocturne, wherein the soulful phrasing and the beautiful touch increased our already favorable opinion of his accomplishments."

The Douillet Club gave its regular meeting at the Douillet Conservatory of Music on Sunday afternoon, March 1st. The following excellent Mozart program was ably interpreted: Sonata in D for four hands, Misses Benlah Hunter and Ida Newlove; Lecture on Life and Work of Mozart, by Miss Mable Kaye; Duet from *The Marriage of Figaro*, Mrs. Charles Hochm and Miss Lillian Quandt; Sonata, Op. 10, for violin and piano, Nat. J. Landsberger and Dean Pierre Douillet; Air from *Magic Flute*, Miss Eunice Gilman.

At the tenth concert of the Saint Louis Symphony Orchestra, "The Sphinx's Slumber," by Samuel Bollinger, was presented. Mr. Bollinger will be remembered as one of the most efficient and most successful pianists and teachers who ever located here. After the fire he left this city for Chicago and is now residing in St. Louis where he is exceedingly successful. It is gratifying to see the St. Louis Symphony Orchestra, under the direction of Max Zach, recognize and appreciate the excellent work of its resident musicians.

A Benefit Concert for the organ fund of the Olivet Congregational Church of Oakland was given under the direction of Mrs. Jessie Dean Moore at Rock Ridge Hall, Oakland, on Wednesday evening, March 4th. The following program was ably interpreted: Quartet—"Stars in their gladness," from *Proserpine* (Weber), Miss Ora Heckel, Mrs. W. W. Randolph, Mr. J. W. Porter, Mr. Chas. B. Bennett; Soprano—"Mattinata" (Leoncavallo), Miss Estelle Southworth; Mezzo-Contralto—"The Page's Song," Les Huguenots (Meyerbeer), Mrs. W. W. Randolph; Duet—"The Gypsies" (Brahms), Miss Southworth, Miss Heckel; Dramatic Soprano—"Sunlight" (H. Ware), Miss Ora Heckel; Quartet—"Mother's Song" (Neidlinger), Solo obbligato, Miss Phyllis Sewell, contralto; Solo—"Were I a Star" (Hawley), Mrs. W. W. Randolph; Ladies' Quartet—"Minnet" (Paderewski), (arr. by Ecker), Miss Southworth, Miss Heckel, Mrs. Randolph, Miss Newell; Mixed quartet—"Swedish Folk Song" (John Lund), Miss Heckel, Mrs. Randolph, Mr. Porter, Mr. Bennett; Miss Ruby Moore at the piano.

The McIntyre Trio gave a chamber music concert at Masonic Hall, Piedmont, on Monday evening, February 27th. The Trio consists of Joseph McIntyre, pianist and director, Ralph Wetmore, violinist, and Victor De Gomez, cellist. The concert was very artistic, and efficiently rendered. The assisting artist on this occasion was Mme. Gabrielle Chapin-Woodworth, who, in

addition to the group of songs on the program, was compelled to sing several encores, and made an excellent impression as a finished artist. The complete program was as follows: Arensky—Trio in D minor, opus 32 (A la memoire de Charles Davidoff), for piano, violin and cello; Soprano aria—Puccini: *Vissi d'arte* (Frayer) from "Tosca"; Piano Solo—Donizetti-Thalberg: Air Variée; Songs—Goring-Thomas: *Winds in the Trees*, MacDowell: *Idyll*, Rummell: *Ecstasy*; Trio—Haydn: *Rondo from Trio in G*.

According to the March Bulletin of the San Francisco Musical Club there was a club meeting held on Thursday morning, March 5th, during which a program of descriptive music was presented. The feature was the rendition of the Mozart concerto with full orchestral accompaniment. The club hostess was Mrs. Jonathan Swiebert, and the participating members included, Mrs. Charles L. Barrett, Miss Emelie Gnauck, Ernst Wilhelm, Master Henry Cowell, who played his own compositions, and the Club Orchestral Section under the direction of Herman Martonne. The members were assisted by, E. B. La Haye, Mr. Kolb, L. Lahann, U. Marceli, Mr. Roth, and G. Trice. The second March meeting will be devoted to modern composers, and will take place on Thursday morning, March 19th. The Club hostess will be Mrs. W. W. Wetmore. The participating members will include, Miss Ada Clement, Miss Emelie B. Lancel, Mrs. Guy S. Milberry, Miss Elizabeth Shapson, Mrs. Frank Williams and Miss Florence Worden, assisted by Arthur Weiss, and the Piano Ensemble Class.

Madame Lili Stinkley Turini opened her new studio at 1409 Post Street recently. The following program was interpreted by Madame Turini's pupils. Del tempio al limit (Pocatori di Perle) (Bizet), G. Landucci and E. B. Schreiber; Quando men vo (La Boheme) (G. Puccini), Mrs. Laurence Geary; Berceuse (Guy d'Hardelotto), G. Landucci; Calm as the Night, Mrs. Annie Scott; Non e ver o Mattoli, Non cossu' il bel end, Mignone, Mrs. Howard, O. Vedia, Donna (Rizolotto) (Verdi), Mrs. Laurence Geary and Mr. E. B. Schreiber; Vi ravisu (La Sonnambula) (Bellini), A. Quelic; Mappari (Maria) (Piotow), G. Landucci; Caro Nome (Rizolotto) (Verdi), Mrs. Laurence Geary; Vision fugitive (Beroliodo) (Massenet), E. B. Schreiber; Just a Weary in for You (C. Bond), Mrs. Annie Scott; Un Impet de schiene (La Forza del Destino) (Verdi), O. Solo (di Capua), G. Landucci and E. B. Schreiber; Un Eromante (Chazzini), O. Mari Mari (di Capua), G. Nardillo; Spring Song (Henschel), Mrs. Laurence Geary.

Mrs. L. V. Sweetey gave an interesting lecture on "Musical Mentality" at the Manning School of Music yesterday evening, March 6th. Particulars will appear in a later issue of this paper.

Reviews of New Books and Music

By ELIZABETH WESTGATE

Manila, February 25, 1914.

It is with genuine pleasure that I find myself faced by an evening of leisure, with several books on musical themes, and some interesting music; all of which, in some sense, I can share with those readers of the Pacific Coast Musical Review who do me the honor occasionally to peruse this column. More frequently than not, this letter is written at top speed, and without the long and careful preparation which articles intended for public consideration should have. Yet if the department is to exist at all, it must be in such conditions; and the courtesy of readers, and of the editor-in-chief, continues to permit its appearance.

Modern Musicians. J. Cutbush Hadden. T. N. Foulis, London.

A handsome volume of nearly three hundred pages seems all but short to contain all the author wishes to tell in an intimately biographical, and, be it said, thoroughly English way. While it is a book that will be vastly entertaining to professional musicians, it is not written for them first of all. It avoids technicalities to an unusual degree, and is as unlike a biographical dictionary as possible. Yet, now that it has become a part of the library of the modern reader, I cannot imagine a musician's bookselves complete without it.

The list of the composers who are considered includes Strauss, Debussy, Saint-Saens, Elgar, Granville Bantock; and the author touches for a few moments the names of D'Indy, Ravel, Rachmaninoff, and Sibelius, beloved by those who know him. All the great pianists of the day are reviewed, Paderewski holding first place, Godowski, Bauer, Pugno, Joffe, and Borwick being given consideration as well as those who are heard more often in London—for when all is said, this is a book of an Englishman for Englishmen first.

The famous singers, violinists, violoncellists and conductors have their honor places in Mr. Hadden's treatise—if he cares to have it called by that title. The volume is beautifully printed and is illustrated with the finest portraits seen in any recent work of the kind.

Music as the Religion of the Future. Ricciotto Canudo. T. N. Foulis, London.

Of this monograph, translated from the Italian by Barnett D. Conlon, less can be said in praise. The preface by Mr. Conlon, in praise of music ("laus musicae"), may indeed be said to contain more to reach the spirit of the modern reader, who surely is not unaware of the various thought-movements of the world of today, than will the more transcendental but less convincing work which it introduces. The statement is made by Canudo that "Religion is always a manifestation of art"—a premise which the reader must be prevailed upon to accept before he can follow the argument further. That he is not so prevailed upon should not be laid at the reader's door as blame, for it is the first duty of a logician to establish his premise.

There is none of us, I suppose, who, in some ecstatic moment of musical experience, has not been set free from earthly things—floated off into space, as it were. That such spiritual exaltation should be interpreted as Canudo explains it, is not acceptable to the modern mind. The work is, however, interesting, if one can overcome his repugnance to certain of its dicta; and will therefore gain a reading, if not a following.

Standard Organ Building. William Horatio Clarke, Richard G. Badger, Boston.

This most valuable book is presented as a text-book—long and earnestly prayed for by church authorities—may be really and practically aided in negotiating for the purchase of an organ; and suggests all the important items in connection therewith. It treats of essential principles, and is based upon experience of the most thorough sort; follows conservative ideas brought absolutely up to date, so that no committee could go astray in its guidance; and is so arranged as to be a adjunct to worship. From ground sill to the final installation of the instrument in the organ-loft, nothing is omitted which could assist a committee. Expense matters are treated, and what a church should get for its outlay, be it large, or moderate, or small, receives consideration the "expertness" of which no organist or other interested committee could doubt.

Milton's Knowledge of Music: Its Sources and Significance in His Works. Sigmund Gottfried Spaeth. The Princeton University Library.

This remarkable and erudite dissertation was presented to the faculty of Princeton University in candidacy for the degree of Ph.D. Of course, every student of literature and music knows that Milton was accurate in the use of musical terms, and his enthusiasm in musical matters. But until Doctor Spaeth's synthesis it is likely that few were aware of the extent of the poet's mastery of the subject. Many points of musical significance hitherto overlooked, or, at best, but slightly touched, are here treated in detail, till one stands in awe before so unerring knowledge, and who also was absolutely master of the domain of music.

The dissertation is in five intense chapters, and there are appendices and a glossary which aid in rendering the book too valuable to be omitted from any collection with a desire to be considered complete.

Although primarily a work of scholarship and research, in possession of so unerring knowledge, and only because of the unusual quality of its material, but also because of its attractive style.

Familiar Talks on the History of Music. Arnold J. Gantvoort. G. Schirmer, New York.

Mr. Gantvoort, as is well known, is the lecturer on the history of music at the College of Music at Cincinnati, and this volume of familiar talks, as he describes the work, is full of information concisely and

clearly expressed; and showing not only tremendous research but also enormous erudition, and blest must be those students who come under the influence of his personality. So thoroughly has Mr. Gantvoort assimilated his information (gathered necessarily from many sources)—as all information must be assimilated before it can be of value either to its possessor or to his students—that he finds himself unable to give credit to any historical writer whose works may have been consulted during the long period of his years of teaching and lecturing. This is as it should be. Mr. Gantvoort is his own authority, and his invaluable book is a necessity in every library, no matter how many works of similar scope that library may contain.

Improving Songs for Anxious Children. John and Rue Carpenter. One of the wittiest and most engaging books of children's songs it has been this writer's good fortune to see. The charmingly colored illustrations are as entertaining as the text and the music. Number 2 is entitled "Practising," and the direction for the player and singer is "Slowly and patiently." The burden of that song is "What's the use of practising?" A small and manifestly unhappy boy is unwillingly playing scales. ("worse and worse," he declares,) as he sits



TETRAZZINI

Great Coloratura Soprano Who Will Sing at the Tivoli Open House This Afternoon

on his high stool. I cannot write more about it at this time, but I heartily recommend it as a gift to small nieces and nephews from bachelor uncles and maiden aunts who will not need to encounter the disfavor of the children's piano teachers; for the latter, of course, could not be expected wholly to endorse the contents of the fascinating book.

Six Compositions for Violin and Piano. Albert Spalding. G. Schirmer, New York.

Mr. Spalding, the young American violinist, hereby proves himself a musician of serious purpose. True individuality of a very engaging sort is revealed in these six morceaux, which are worthy of the attention of concert players—and will, I believe, receive that tribute. The *Brinide*, number 1 in the set—though Wagnerian in style, yet expresses great originality, and is one of the worthiest of the six. The *Romance*, with its theme translated directly from the cry of an orange-vender in Florence, is harmoniously interesting, and all the numbers bespeak the skilled musician.

String Quartet in G Major. Giuseppe Ferrata. J. Fischer and Bro. New York. A somewhat remarkable Quartet for strings is this one, although so far I have heard it only with the "ear of the mind," reading it from the score. The opus was one of the very last to be released from the press in 1913, and was the work awarded first prize at a Pittsburgh competition in 1908. That Arthur Foote, Franz van der Stucken and others of national fame were on the committee of awards, proves at once the worth of Mr. Ferrata's composition. The same composer was in 1913 awarded first prize over 3000 entries in the St. Louis Art Publication Society competition. The Quartet under consideration points to creative genius of a high order; an originality sometimes amazing, purity of melodic line, harmonic beauty of a high order, and grateful scoring for all instruments. It is in four movements, the first *Largamente*, the second a very beautiful Scherzo, with the

effect of a serenade, the third a truly exquisite *Romanza*, and the last a *Fugato*, allegro. Some of the finest writing of the entire work appears in this finale, which is full of fire, and brilliant to a degree, but by no means of unsurmountable difficulty. I shall hope to be informed whenever its performance occurs here, for there are some fine effects in it which will repay study by any group of players.

MISS PASMORE AND MR. McMANUS IN EUREKA.

Two Clever San Francisco Artists Give Charming Program Before the Sequoia Club in Eureka and Entertain Their Large Audience.

Miss Mary Pasmore, violinist, and George Stewart McManus, pianist, gave a very successful recital in Eureka recently under the auspices of the Sequoia Club, and the Eureka paper said among others of their success:

The music loving public of Eureka was treated last evening to one of the finest concerts it has ever enjoyed, when the Sequoia Musical Club presented the two well known artists, Miss Mary Pasmore, violinist, George Stewart McManus, pianist, and Manuel Carpio, tenor. All three gained instant favor from a capacity audience. From the advance notices of the achievements of the three artists, those who attended were led to expect something unusual, and certainly were not disappointed. Miss Pasmore and Mr. McManus played with the sympathy and understanding of many years' work together, and demonstrated instantly the fitness which has won both a fame which is international. Señor Carpio, who learned his opera in Mexico City, is a tenor from whom critics expect much. He won the heartiest applause of the audience.

Miss Pasmore and Mr. McManus opened the program with Grieg's Sonata in E minor for violin and piano. The first theme, the elegiac and sorrowful, served to establish perfectly the easy mastery each possessed over their instrument, and the delightful sympathy with which they played together. The second theme was rich in melody. The sweetest passages were played with exquisite feeling. Miss Pasmore puts her whole being into her playing. In the more ecstatic passages her body sways with tense rhythm. Her remarkable bowing was shown nowhere to better advantage than in the abandon with which she treated the third theme in Grieg's Sonata, her mood always in careful harmony with that of the pianist, who coolly matched the brilliance of Miss Pasmore's climaxes. McManus' technique in wrist and fingers was superb. It was a keen pleasure to watch his mastery of the keys. Miss Pasmore's first solo, the aria from *Tosca*, was exquisite melody. The rich tones in this were brought out with beautiful effect. Her mastery of pure tone is marvelous. Every thread of melody was a delight. Her powers in wrist technique and bowing was given full sweep in the majestic grandeur of the Pugnani-Kreisler Prelude and Allegro.

Mr. McManus' only appearance as a soloist he used to the utmost advantage. Each number was a jewel of music. Wrist and finger technique he displayed with the greatest ease in the brilliant Schumann Nocturne in E. But the gem of greatest delight was Chopin's Nocturne. His treatment of this was beautiful in reverence and feeling. The more pretentious Ballade in A flat was splendidly executed. The audience forced him to respond with an encore. All in all, these musicians were an immense treat, and will always be remembered here for their splendid work.

Mrs. Dugan, President of the Sequoia Club at Eureka, wrote Miss Pasmore that this event was one of the most enjoyable they have ever had.

Prior to the symphony concert in which Josef Hofmann participated as the soloist there appeared an advance notice in the S. F. Chronicle which said among other things: "The world's greatest symphony will be played by one of the world's greatest pianists, making the first performance in San Francisco of the greatest work of the most audacious of modern composers. In the appearance at the Cort Theatre tomorrow afternoon of Josef Hofmann, assisted by the San Francisco Symphony Orchestra. * * * The program will be further dignified by Hofmann's performance of one of the greatest works in his repertoire, the D minor concerto for pianoforte and orchestra of Anton Rubinstein. Hofmann must be a wonder to come to do Stein." Hofmann must be a wonder to come to do Stein, as playing the Seventh Symphony by Beethoven and the Rubinstein D minor Concerto at one and the same concert. To say that the Seventh Beethoven Symphony is the world's greatest symphony is rather a broad statement to make. In fact it is practically impossible to assert which is the greatest composition and who is the greatest artist. These are matters of opinion that can never be definitely ascertained. Anyhow, advancements that claim that this or that artist is the world's greatest or such and such a composition is the greatest are now obsolete. No one pays the slightest attention to such statements, as the people know very well that managers claim their artists to be the greatest, and there are so many of the greatest that the habit becomes ridiculous at this day.



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SINGING IN ENGLISH

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MISS MARY AYRES' VOCAL RECITAL.

ter Eight Years' Study Abroad Miss Ayres Returns to Her Home City and Delights a Large Audience of Her Friends With Her Art.

Miss Mary Ayres, prior to her departure for Europe ready a very successful vocalist, has returned after eight years' absence in Europe, principally in Berlin, and gave the customary initial concert at Native Sons' hall on Thursday evening, February 5th. The sparsely auditorium was practically filled to the last seat with a very distinguished and principally social audience, and among those in attendance could be noticed an unusually large number of the professional musicians of the city. Miss Ayres was rather nervous in the beginning, or at least made this impression, but she soon became used to the atmosphere and sang with confidence and a certain amount of vim. Miss Ayres possesses a lyric soprano of gratifying volume and range. She sings with unrestricted enthusiasm and in manner that makes the words easily understandable, even in a foreign tongue. There is much to be praised in Miss Ayres' singing, and there also are things that might be suggested for improvement. But it would be just to point out these matters now, because so many things may be responsible for little discrepancies which frequent hearings may find absent. There are one or two little suggestions which we would like to make in order to maintain our position as a writer who desires to help as well as encourage, and these are for Miss Ayres to be very careful as to her intonation and to sing a little more forward instead of producing her notes exclusively in the throat. We find that most of our California students who left this State for study abroad returning with having acquired a habit of singing back in the throat, instead of using the roof of the mouth as a "resonator," or "resonance board." And here, too, care must be taken that the tone is neither too frontal nor the reverse. Miss Mundell, when giving

GOOD MUSIC IN SAN JOSE.

Charles W. Clark in Song Recital and a Chamber Music Recital by the N. de Lorenzo String Quartet Attract Well Sized Audience.

Clarence Umy, the music critic of the San Jose Mercury-Herald, wrote very enthusiastically of two concerts that took place recently in the Garden City. We quote parts of his reviews in the issues of the paper dated February 4th and 6th in the order in which they are printed:

It is Professor De Lorenzo's purpose to give a series of chamber music concerts, and last evening's program gave us a fine taste of what we may expect in the future. What counts most in organizations of this sort is long-continued practice—a sort of glorified "team-work," which produces one great harmonious whole where perfect symmetry and beauty of form blend in superlative artistry. The members of the quartet are: N. De Lorenzo, first violin; G. De Lorenzo, second violin; J. Halanick, viola; J. Kalas, violoncello.

The program opened with a brilliant "Quartet, No. 7, Op. 59," by Beethoven, followed by two selections by Grieg, the mournful "Solweig's Song" and the lilting "To Spring" from the "Peer Gynt Suite No. 2."

J. Kalas, a recent acquisition to our musical colony, and a wonderfully fine musician, gave a "cello solo, the "Derceuse from Jocelyn," (Godeard), and charming every one. For a recital number "Melodie" by Massenet, was beautifully played. Mr. Halanick played the piano accompaniment for both selections, and showed himself a capable and painstaking pianist. A Trio No. 1, Op. 15, by Rubinstein, in two movements, was played by professors F. Loui King, N. de Lorenzo, and J. Kalas. This was the heaviest number on the program, the piano part particularly being of prodigious difficulty, the whole selection being of tremendous import and most satisfyingly rendered. A violin solo by Svendsen, played by Professor De Lorenzo, with trio accompaniment of strings, gave great pleasure. The professor was twice recalled, but simply bowed his thanks.

Under the auspices of the conservatory of music of the College of the Pacific, Charles W. Clark, baritone, appeared last evening at the Unitarian Church in song recital, with Gordon Campbell at the piano. There was a large audience of music-lovers present, and a greatly varied program of 28 numbers was excellently presented. Mr. Clark came to San Jose quite unheralded, save for a few press agent notices. He exhibited a voice of great compass, of superlative evenness throughout all its range, clear, flexible and under the best of control; great ease of tone production, fine facial interpretation, a good knowledge of color and the values of poetic appreciation and dramatic power. Mr. Clark is most certainly a fine master of his instrument and plays upon it with the skill of one who combines good method with fine intuition and thus produces results which defy adverse criticism.

Gordon Campbell at the piano performed the difficult feat of playing all the accompaniments from memory, and although his playing was of the strenuous variety, and quite a deal more forcible than the program seemed to demand, still he evidently obeyed the wish of the singer and in many of the selections there were orchestral effects which could only be produced by the use of those very same strenuous and forcible methods. Enthusiastic applause recalled the singer and his talented accompanist, and although an exacting program of 28 numbers had been faithfully given, the singer graciously acceded to the desire of the audience for "just one more," and the ever-popular old English song, "Drink To Me Only With Thine Eyes," completed an admirable program admirably presented.

MARIAN PREVOST'S SUCCESS AT NOTRE DAME.

Clever Young Pianist and Graduate of Notre Dame Conservatory of Music Gives an Excellent Program for Her Former Teachers.

(Janie Kenny, in the San Jose Mercury-Herald)

Upon the request of the Sisters of the College of Notre Dame, Miss Marian Prevost gave an afternoon of music yesterday for the students and friends of the conservatory. It is known and warmly appreciated that the sisters hold their own old pupils in high esteem and deepest affection. They believe that it is of educational value to the students to hear the graduates play and with this aim in view, as well as to do honor to the graduates themselves, the sisters plan several such recitals during the year. The program yesterday was an ambitious one, containing numbers of such varying style and distinct types that it required a pianist of versatility as well as high intelligence to render it in an interesting manner. Miss Prevost proved herself to be both versatile and highly intelligent, and very charming too. The first number was the Suite in G minor by Bach, a severe test of memory and technique for any pianist. To make Bach interesting means hard preparatory study, and a keen appreciation of the great master's peculiarities of style and expression. Miss Prevost showed that she had not only mastered the technical difficulties, but discovered the beauties that lie buried in Bach's music for those who will but work to find them.

The second number was a Pastorale Variée by Mozart and perfectly suited to the pianist's style. It was perhaps the most attractively played number on the program. Miss Prevost was happy in her interpretation of Mozart's clear, simple and daintily-embellished style. The third number consisted of two of Chopin's numbers and a Liszt-Chopin. The Scherzo in B flat minor is a very familiar Chopin selection, but it is always intensely interesting. Four of Schumann's loveliest works composed the next group. Of the four "Wurms" (Why) is the shortest, but Miss Prevost made it stand out as the most important. There is something very personal about Schumann, and when by means of a sympathetic medium we hear his voice, we feel that it is to us he is

speaking. With infinite understanding and appeal Miss Prevost played these four Schumann numbers.

Debussy is an ultra-modernist, but he is sincere, even though eccentric in his seeking after new ways of expression. Two of his loveliest compositions, "Clair de Lune" and "Arabesque," composed the last group on Miss Prevost's program. Especially in the first did she display her ability to produce a lovely, pure tone, and to give a simple charm to her interpretation. The closing number was the Liszt transcription of Wagner's "Love Death" from "Tristan and Isolde." To those who can sympathize with the intensity of this outburst of emotion, it is one of the strongest, deepest, lyric utterances known to the realm of music. Although Miss Prevost proved that she had the required broad-chord technique and mastery of tone production, she was far less in her element than in the Mozart and Schumann numbers; her style is distinctly finished, with no rough edges or unfinished seams, and her charm lies in her direct simplicity and sincerity. An array of lovely white carnations was presented at the close of the program by the pupils of the school, and a little supper was given her by the students of the conservatory, who were anxious to show their affection and pride in their one-time fellow-student.

The San Francisco Musical Club gave two interesting and entertaining programs during month of February. The first of these took place Thursday morning February 5. Miss A. Howard Turner was the club hostess and the participants included: Mrs. Charles L. Barrett, Mrs. Charles W. Camm, Miss Florence Hyde, Miss Adora Netterville, Mrs. Lawrence Rath, Miss Adelaide M. Wellendorf, Miss Nel Frances Willison, and the Piano Ensemble Section, consisting of Miss Estelle Southworth,



MISS ARENA TORRIGIO

Who Appeared With the Herbaria Musical Club at Century Hall Last Week.

Mrs. Horatio F. Stoll, Miss Sarah A. Wafer and Mrs. Edward G. Ware. The second meeting took place on Thursday morning, February 19th. Miss Joy de Camp was the club hostess. The participants were: Mrs. M. R. Adams, Miss Ellen Elizabeth Bates, Mrs. E. E. Breuner, Miss Frances Buckland and Miss Elizabeth Simpson. All the meetings of the San Francisco Musical Club take place at the St. Francis Hotel.

Mrs. May Lassen, contralto, gave a Farewell Song Recital at Red Bluff on Thursday evening, January 29th. She was assisted by Mrs. Lottie Swain, pianist, and Emmet Pendleton, accompanist. The following program was excellently presented: Three Piano Duets, Op. 21 (Arthur Schumann, Primo, Mrs. Lottie Swain, Secondo, Emmet Pendleton); My heart is like the silent night (Edmund Lassen); (b) Sapphic Ode (Johannes Brahms); (c) Punctinello (James L. Molloy); Mrs. May C. Lassen; (d) "The Evening Star" from Tannhäuser (Wagner-Liszt); (e) Etude de Style, Op. 14, No. 1 (Henri Ravina); Mrs. Lottie Swain; (f) When the Roses Bloom (Louise Reichardt); (g) If I built a world for you (Liza Lehmann); (h) Jean (H. T. Burleigh); (i) The Fairy Pipers (A. Herbert Brower); Mrs. May C. Lassen; Mazurka, Op. 24, No. 2 (Th. Leschetizky); Mrs. Lottie Swain; (j) Es war ein Traum (Edmund Lassen); (k) The Rosary (Ethelbert Nevin); (l) Abide With Me (S. Ladd); (m) At Parting (J. H. Rogers); Mrs. May C. Lassen.

At a musical programme recently given at the Sorosis Club, the vocal numbers by Miss Imelda Kinslow were of special interest. She received much applause for her rendition of "Ah fors e lui," the aria from "La Traviata," which was given with sweetness and flexibility of tone and execution. Miss Fanny Danforth was Miss Kinslow's accompanist.—Chronicle.



MISS RUTH BICHSE

Excellent Young Contralto Who Will Appear at the Kotler & Chase Opera Recital Next Tuesday Evening

her first concert was afflicted that way, but when heard her recently she had overcome this defect in more than one respect. There is no question but that Miss Bichse possesses an excellent natural vocal organ, and is much kinder to suggest these improvements to her than to praise her indiscriminately and let her go on the impression that she is perfect, when just a little improvement would do wonders.

The program was certainly a most ambitious one, and would have done credit to the most experienced recitalist. Miss Ayres was assisted by Arthur Hadley, who played with a very smooth, though rather small tone, at times he attained exquisite poetic effects and needed the enthusiastic applause accorded him. The complete program was as follows: Sonata (Allegro tasto) (Grieg). Mr. Hadley and Mr. Maurer; Rose (a) "Marriage of Figaro" (Mozart). Miss Ayres; (b) Im Herber (Franz); (c) Komm wir wandeln (Cornelius); Miss Ayres; (d) Litanei (Schubert); (e) Morgenröschen (Schubert); (f) Mignon (Schubert); (g) Ständchen (Schubert); Miss Ayres; Andante, from Concerto in E minor (Popper); Serenade (Popper); (h) Wiegeliend (Klingel); (i) Mignon Mobile (Fitzinger). Mr. Hadley and Mr. Maurer; (j) Auf dem See (Brahms); (k) Malmacht (Mahma); (l) Wie bist du, meine Königin (Brahms); (m) Er ist's (Wolff). Miss Ayres.

Frederic Maurer, Jr., was the pianist and accompanist played with that finesse and artistic judgment which has created for him such a host of friends who well justified in singing his praises.

Christine Miller, the contralto, after taking a backward look and a glance into her immediate future, ended by the end of her concert season she will have had two hundred nights on sleeping cars. One of her recent appearances was as soloist with the Boston Symphony Orchestra at Worcester, Mass. Miss Miller has been especially engaged to be soloist in the Ninth Symphony by the New York Symphony Orchestra, Wald-Damrosch, conductor, for both the New York and Brooklyn Beethoven Festivals.

MISS MILLER SCORES TRIUMPH IN ST. LOUIS.

Sings with Apollo Club with Brilliant Success and is Heroine of a Very Amusing Incident in which "A Shade of Green" Plays the Leading Role.

(From the St. Louis Globe-Democrat, February 1.)
The second private concert of the Apollo Club at the Odéon last night must be rated as the organization's best effort not only this season, but several previous ones. Without disparaging in the least the immense choice of soloists the club itself was in most fertile, and never more obedient to Mr. Galloway's exacting direction. It is proper to emphasize this point because the Apollo Club is now and for many years has been the city's best exponent of so-called a capella song and as a male chorus stands unrivaled in this part of the country. It is only by way of variety that soloists are added and these have from year to year come from the very best ranks. This was again the case last night when Christine Miller, contralto, and Myrtle Elynn, were the individual performers. Both the young ladies came with high encomiums from very noble and approved good masters, and last night's performance more than indicated that advanced opinion was not in vain. Miss Miller sings lyric numbers with the same facility she shows in dramatic and oratorio work, and while Tuesday night's essay did not require a display of her entire range of ability, the numbers she gave were beautifully sung.

This was shown at the very beginning when the young lady essayed some real songs by one who would have lived but a few years more, Gustav Mahler, orchestrator, composer and otherwise one of the most accomplished of musicians, whose conduct of the New York Philharmonic Orchestra, with Theodore Spiering of St. Louis at the desk of the concertmaster, is still held in grateful remembrance by America's leading musical

tion works up to an impassioned climax; then at a much slower tempo and with a modification of the original motif of the voice lead, dies away to a pianissimo close.

The Morris Dancers, words and music by Katie Moss, is a highly descriptive composition with a consistent story, and music so minutely adjusted that it actually describes the events and objects mentioned. Both from a constructive and a dramatic standpoint this number ably merits the designation—vocal tone poem. The clever infusion of atmosphere created by the introduction of the traditional dances of old England, together with the even structural balance maintained throughout, result in a picture of absolute realism.

Dermot Macmurrough, the composer of the now popular song, Maensha, has given us another beautiful and melodious song entitled "Lips' Crossway." The words of it have an appeal of their own, and the music is in many respects even better than that of Maensha.

A prolific and successful lyricist, as well as composer, Edward Teschemacher, has again shown his versatility by writing both the words and music of a genuine song of contentment—Since. There is a great deal of beauty and feeling in this well-constructed song, and careful shading will bring forth the beauty of the delicate manners. There is also a grateful and well attained climax that will be very effective for singers with full and resonant tones.

College of Mine, by Raymond Longborough, bears its can imprint as to nationality and is really a most captivating composition. The sentiment and longing of the verse is brought out by the tender, sentimental mood of the musical treatment and the unity of both gives this song the true Gaelic quality.

A Dinder Courtship is a delightful example of Eric Coates in his most jovial mood. It sparkles with wit and fancy, and well illustrates the colloquial accent and gallantry of rustic England.

The remaining two vocal numbers are Days of Gladness, by Haydn Wood—a retrospective text fitted with music of more than usual romantic freshness, and Golden Summers, by Cecilia Maria Pearce, a charming lullaby with barcarole-like music of great warmth. Both of these numbers are eminently suitable for recital.

An Intermezzo entitled When My Ships Come Sailing Home, music by Francis Dorel, and ingeniously transferred to the piano by Clarence Lucas, is a dainty number with a haunting melody that should go far to make it a favorite in the Drawing Room.

SAN JOSE SYMPHONY ORCHESTRA.

Garden City Music Lovers Listen to the Fourth Concert of the First Series of Symphony Concerts Under Nicolo de Lyrerco.

(Clarence Urry, in the San Jose Mercury-Herald.)

A large audience was present January 29th at the Garden Theatre to listen to the San Jose Symphony Orchestra in a program for the fourth concert of the initial series, given under the auspices of the Symphony Society. A short program of seven numbers, lasting about one hour and a half, and participated in by something over forty musicians, gave great pleasure. Nicolo de Lorenzo, the conductor, having the players well in hand, and giving a fine demonstration of what hard work and frequent rehearsals will accomplish. The orchestra made a pleasing appearance on the well-lit stage, and the extremely smooth rendition of the program gave great satisfaction.

The opening number was the overture to "A Midsummer Night's Dream," a Mendelssohn selection, in which the strings were particularly successful in their imitation of the fairylike singing and dancing measures. "Gavotte Elegante" (Faure) and "Menuet" (Ludovick) were daintily given, and these were followed by a quartet, Andante Sostenuto, for flute, oboe, clarinet and bassoon, the selection being an arrangement by Professor de Lorenzo of a theme by Alara. The number proved interesting, however the work of the woodwind, unaccompanied by strings or brass, producing an aboriginal and primitive effect highly colored and distinctly original and out of the ordinary.

The "Introduction to the third act of Lohengrin" (Wagner) made an entertaining close to part one. During the intermission John Edward Fisher, president of the Symphony Society, reviewed the work of the past year, gave notice of the annual meeting of the society on Friday evening, January 30, at the chamber of commerce, and briefly outlined what the society and orchestra hoped to do in the coming season. Dean Warren D. Allen of the conservatory of the College of the Pacific, followed with a few well-chosen remarks, promising his personal support and urging the musical people of the city to stand together for what is best and highest in the world of music.

Part two opened with a piano solo with orchestral accompaniment, "Andante, Spionata and Polonaise op. 22" (Chopin), played by Prof. F. Louis King. It was a great pleasure to see and hear Professor King's fine technique on a local concert stage. His playing was highly artistic, well brought out melody and velocity runs winning the loudest applause of the evening. Handsome flowers in bouquet and wreath were presented to the artist, who, after bowing his thanks, made a short, delicious speech. "Marcha Funebre" from III symphony (Brahms) de Lyrerco was the heaviest selection of the evening, stately and sedate, it gave a fine chance for sustained work, in which the brass maintained a leading part. A captivating little suite "L'Arlesienne No. 2" (Bizet) made a fine finale. Four light movements, "Pastorale," "Intermezzo," "Menuet" and "Canzone" in which horn and flute played an enchanting duet, made by far the most attractive program which has been given credit on the players, and pleased the audience immensely.

Personnel: Nicolo de Lorenzo, conductor. First Violin: Gerardo de Lorenzo, concertmaster, R. Uhlig, H. M. Abadie, C. Deere, O. Hoffman, Ben King, R. Beale, E. C. Brink, second violin—S. G. Ernst, Margaret Reed, Mrs. F. Hall, C. Halameck, H. P. Smith, H.

Zahn; violas—J. Halameck, Miss M. Fisher, A. Cykler, A. Launi; Violoncellos—Jan Kalas, W. T. d'Abbing, F. M. Jordan, L. Parkinson, H. Raines; double basses—E. Hermann, R. Shover, M. Joslyn; flute—W. E. Higgins, H. Miller; piccolo—H. Miller; oboes—J. E. Myrsh, A. M. Castro; clarinets—F. Nicholas, W. F. Anties; bassoons—J. Darrell, Charles M. Richards (saxophone); French horns—J. E. Jackson, A. B. Jamison, C. F. Emig, J. Colville; trumpets—G. H. Thompson, J. Borba, C. P. Duncan, C. Johnson; trombones—J. Leslie, T. H. Werner; tuba—J. Melin; tympani—C. Kramer; drums—J. T. Downie; pianist—Mrs. F. Hermann; Librarian—Ben King.

PIPE ORGAN CONTRACT AWARDED.

The contract for the mammoth pipe organ, one of the five largest in the world, which is to be installed in Festival Hall at the Panama-Pacific International Exposition, has been awarded to the Austin Organ Company of Hartford, Connecticut. This organ will be a feature of the great singing festivals to be held during the exposition and will be played by the world's foremost organist. It will be 71 feet high, 40 feet wide and 20 feet deep. There will be 113 stops, the largest of which will be 32 feet long. The organ is to have five keyboards, which will make the huge instrument equivalent to six individual organs—a great organ, a swell organ, a choir organ, an echo organ, a solo organ and a pedal organ. The echo organ will be in the dome of the building. It will require a 25-horse power electric motor to run this huge instrument. The terms of the contract provide for the removal of the organ at the close of the exposition to the Municipal Auditorium in the Civic Center. The instrument will be larger than the famous organ recently installed in the auditorium at Portland, Oregon.

MUSICAL CLUB EXPLOITS GERMAN WORKS.

The San Francisco Musical Club exploited modern German composers at its meeting Thursday morning, February 5th at the St. Francis Hotel. The program was very interesting and well given, reflecting credit both upon the chairman of the program committee, Mrs. Charles L. Barrett, and upon those who took part



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in the compositions. Mrs. Charles W. Camm was heard in numbers by Robert Franz, Felix Weingartner and Victor Hallander, her light soprano voice being projected with noticeably artistic expression, and a manner that showed her intelligent interest in the works. The singing of Miss Adora Netterville was noteworthy from her having had the coaching of Ernst Wilhelm the only pupil of Dr. Wulmer, the work of Wilhelmy having attracted the most favorable attention since his arrival here a few months ago, and the influence of his experience was discernable in Miss Netterville's interpretation. The programme was as follows: Vorspiel von "Hansel und Gretel" (Humperdinck), "Second Symphony," opus 73, in D (Brahms), Mrs. Sarah A. Watts, Mrs. Horatio F. Stoll, Mrs. Edward E. Ware and Miss Estelle Southworth, "Lumpisch" (Reger), Mrs. Lawrence Ritt, Miss Florence Hyde at the piano, "Suite" in A minor (Reger), Miss Nel Frances Willison, Miss Adeline M. Wellendorf at the piano, "Der Gartner" (Hugo Wolf), "Verschwiegene Liebe" (Hugo Wolf), (Gustav Mahler), Miss Adora Netterville, Miss Florence "Das Irdische Leben" from "Des Knaben Wunderhorn" (Schubert), "Schumanns" (Franz), "Stille Hyde at the piano, "Ständchen" (Franz), "Wenn schlank Liliend wunden" (Weingartner), "Ich glaub' lieber Schatz" (Hollander), Mrs. Charles W. Camm, Miss Adeline M. Wellendorf at the piano. First movement from "Concerto" in A (Grieg), Mrs. Melville Herzog and Miss Gertrude Byrnes—S. F. Chronicle.

A recital was given by the pupils of Dr. H. J. Stewart at the studio, 376 Sutter Street, on Saturday afternoon, February 21st; following is the program: The Chorister (Sullivan), Ich rolle nicht (Schumann), Miss Edna Lindgren; Happy Day (Sanderson), Auf Wiedersehen (Cole), Miss Ellen O'Brien; Aria from Madame Butterfly (Puccini), My Sweetheart (Walt), Little Maid (Redding), Miss Anna Erikson; To You (Speaks), Drink To Me only (Old Air), Miss Corona Ghiradelli; The Roses in My Garden, (Foster), Love the Nightingale (Dunkles), Miss Madeline O'Brien; Variations, Carnival of Venice (Benedict), Miss Cecilia Ghilchrist; Rattling Down the Rio (German), Young Night Thought, (Hoffman), Master Martin O'Brien; Aria from La Villi (Puccini), Mattingly (Young), La Villi (Hoffman), The Sweet of the Year (Willby), Ich Rebe Dich (Grieg), Miss Grace Will.



MISS CHRISTINE MILLER

Prominent American Contralto Who Scored a Brilliant Success in St. Louis Recently

circles. Miss Miller sang with excellent effect Mahler's "Ich Ging Mit Lust, Nicht Wie-ersehen" and "Hans und Gretel." The former was from Des Knaben Wunderhorn, and the latter a Volkslied, all in M. Berlioz's translation. The evening's programme was well known with these songful offerings. Miss Miller's other group consisted of J. A. Carpenter's "Don't Care" in the Yorkshire dialect, Grant Slater's "The Eagle" and Arthur Whiting's "A Birthday." Several songs consistent with the tenor of these selections were submitted as encore numbers, and all of them were most enjoyable.

A funny little coincidence, the news of which was whispered about through the audience and created much merriment, was the fact that both the soloists, Miss Christine Miller, contralto, and Miss Myrtle Elynn, pianist, although entirely unknown to each other, both arrived at the Odéon at the same time, and at the same time of green. When they came face to face and noted their twin robes Miss Elynn, who was first, and on the programme, hastily dispatched her notes and a number of the line in a taxi to obtain a change of garment. A quick trip was successfully made, and the change was expeditiously effected. The fact of both appearing in the programme was a surprising and important coincidence.

REVIEW OF NEW MUSIC.

The following new compositions have been published by Boosey & Co during the month of January.

Wilfred Sanderson's songs are attracting more attention every day, and this is due to a number of facts that each successive song is better than the last. Land to Light is a beautiful and compelling love song, broadly phrased melody over a rich and full bass accompaniment which alternately supports and Opposite with an andante movement of 2/4 of the theme develops to a semi-luxury, sinks into andante tranquillo, and with gradual acceleration



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The Players' Club gave a very enjoyable association members' performance at Sorsolic Club Hall on Tuesday evening, January 27th. A large audience, estimated to be one-hundred and fifty, gathered to witness the one-act satire by Bernard Shaw entitled "How He Lied to Her Husband" and the well known three act drama "The Bells" by Leopold Lewis. The curtain raiser was presented by William Rainey, Mrs. Jeanette Aferfizz and Olon Holm. All three participants succeeded in securing every particle of humor from the various situations, and, although the lines approached frequently the horrible of the risque, every one of the clever historicist artists remained safely within the protecting walls of respectability. At the same time no delicate point was lost. The chief attraction of the evening was the performance of the role of Mathias, the burglar-master, in that vivid and impressive character which Jurgans characterizes his work, and which made his professional season in Oakland so memorable. He was exceptionally strong in the famous Court scene. Other members of the cast who acquitted themselves splendidly of the various tasks allotted to them were: George

Patterson & Christian, Arthur J. Owen as Hans, Louis Danhauser as Father Walter, Jardin Le Wit as Mrs. Zimmer, Leo Hillenbrand as President of the Court, George Ryder as Clerk of the Court, Rowena Danhauser as Catherine, Mrs. Carolyn Green as Anette and Virginia Scott, as Sozel. The productions were under the able stage management of Reginald Travers. The players Club Trio consisting of Bernice Sternberg, violin, Gertrude Graham, cello, and Ernestine Bock, piano, rendered a musical program very artistically. The program included "The Blue Bird" by Bagdad (Boldieu), Gypsy Rondo (Haydn), Meditation from Thais (Massenet), Hungarian Dance (Brahms).

MISCHA ELMAN.

The success of Mischa Elman in the East this year is simply phenomenal. No other violinist is drawing such tremendous audiences and the critics have exhausted their supply of superlatives in describing his playing. It was prophesied three years ago that Elman would either commence to retrograde or else go forward in a degree hitherto unknown in musical history—the young man was at that time just at the turning-point. Fortunately for the world of music Elman took the jump forward and today his playing is beyond anything ever known in the art of violin music.

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JEAN GERARDY REVEALS GREAT ARTISTRY.

Notwithstanding a Rather Unsatisfactory Support on the Part of His Assisting Artists, Gerardy Arouses His Audience to Great Displays of Honest Enthusiasm.

By ALFRED METZGER

Although San Francisco has been visited frequently by the world's greatest cello virtuosi there has never yet been displayed that unanimous interest in that class of artists which their predominating genius unquestionably merits. We have had here Cassals, Heikking and Gerardy among those who gave their own recitals, and there have been others who assisted in the programs of the cellists who came with other artists. Somehow, while always aroused the enthusiasm of the audience to such an extent that one would have been led to assume that the people really enjoyed a cello recital, and hence would naturally support a cello virtuoso sufficiently to make us frequent visitors, still such assumption does not seem to be well sustained by the actual experiences of the few great cellists who had sufficient courage to come to the Pacific Coast, for in every instance the support was not as big as the reputation of the artists justified. We have lately added to the musical culture of San Francisco several excellent cellists who are gradually educating a number of splendid pupils, and yet even these cello students are usually not much in evidence at cello recitals.

Now this is a phase of our musical life that must absolutely change if our musicians and students want to contribute their share toward the musical evolution of this somewhat new territory. Concert attendance in all its phases is the very foundation upon which the outward importance of a musical community must depend. The home is the place where the seed of musical culture is sown, but the concert hall is the place where it must blossom and bear fruit. As long as any students of the voice, the piano, violin and cello do not possess sufficient interest in their respective arts to listen to the representative exponents of musical literature who visit their city, there is something missing in their mental constitution that no amount of lessons can ever produce, and the teacher, who inculcates in the pupil any sentiments contrary to this unquestionable duty of concert attendance, is not an ideal teacher, for he does not seem to understand the difference between musical sterility and musical fertility in the mind of the student. No student can cultivate any amount of individuality unless he is able to hear representative artists express themselves in the art he espouses. Individuality is formed by listening to others and thus become inspired to do something on your own account. No student can obtain an adequate idea of artistic interpretation unless he has learned something about such art from the authorities of the world. One teacher or one artist can not give you a sufficient understanding of musical literature. You must have heard many of them interpret it in various ways. Your own mental growth will be an involuntary after-effect of hearing the great musicians of the world. The teacher gives you the important technical foundation, and the artists give you an incentive for your mental development.

But Gerardy is not only an object worthy of attention on the part of cello students. He is of equal interest to vocal students, piano students, violin students, etc. He interprets music from the universal point of view, and his ideas are important from any angle of musical intelligence. His tone is loud and true to pitch. His technic is exceedingly brilliant on any instrument. His interpretation is very musical and "vocal" in its singular characteristics. We are not quite ready to assert that Gerardy is the greatest cellist in the world, but we can safely state that he is the greatest we have ever heard, for he combines so many varied elements of the art of his instrument that he may be considered an artist of great versatility, and any artist who appears to possess more contrasting artistic faculties than another is of course superior to the other. The cello being a rather unwieldy instrument in some respects is naturally the harder to handle in the ratio in which a composition tapers to refined delicacy. It is more difficult to obtain a pianissimo on the cello than on the violin, and still more difficult to phrase "emotionally" on such pianissimo. And here is

where Gerardy makes the most powerful impression, namely, in his exquisite interpretation of refinement and delicacy in poetic musical thoughts. Technical obstacles are also more difficult when necessitating delicacy of execution. And yet Gerardy played jumping bow passages, harmonies and trills with wonderful agility. Notwithstanding the immense difficulties of the Beethoven variations and Boccherini Suite, we believe the last three pieces of the program, namely, the Bach Air, the Schumann Abendlied and the Davidoff Am Springbrunnen to have been his greatest artistic achievements.

And now we reluctantly pass over to Gabriel Ysaye. When this violinist was here with his father in May, 1913, we wrote the following of his works: "It is

is unusually smooth, for it surely was nothing of the kind last Sunday afternoon. In the case of students we usually make concessions to nervousness, lack of proper moods, insufficient understanding between soloist and accompanist, and similar conditions that might impair the fluency of the performance; but no such excuses can be offered in the case of an artist who appears in company with Gerardy.

We have heard several pupils in San Francisco who played more fluently and with finer adherence to accuracy of pitch than Gabriel Ysaye did last Sunday afternoon. And, by the way, here is one of the instances where our attendance at pupils' recitals proved of special advantage, inasmuch as it enabled us to realize how inefficient Ysaye Jr.'s violin playing really was.

There was hardly a run performed with smoothness, there was no harmonic played with any degree of mellowness. The double stops were impure technically and musically. Indeed the entire performance proved to be of decided mediocrity. We can not altogether blame Gabriel Ysaye for this, because we place the principal responsibility upon the broad shoulders of his father who permits his son to make such an exhibition of himself. But Eugene Ysaye in thus encouraging a decidedly commonplace performance is not only injuring his son, he is also acting very badly toward his American managers who have been doing so much for him. For surely these managers must feel humiliated when listening to the violin numbers on the Gerardy programs.

We understand that Fritz Kreisler believes Gabriel to become one of the greatest violinists of the day. We were also told that Eugene Ysaye was not very brilliant at the age of his son. Nevertheless, we venture to predict that Gabriel Ysaye will never become a virtuoso, for he does not even display the inherent qualities of genius which manifest themselves in temperamental interpretation and careful observation of rhythmic accentuation. These essentials must be inborn, and if they are not manifest at the age which Gabriel Ysaye now has entered, we are afraid they will never be prevalent. There is still another opportunity to hear Gabriel Ysaye tomorrow afternoon, and if we receive a more favorable impression, we shall be very glad to give credit to the aspiring young violinist. We sincerely hope that he has rehearsed and practiced during this week.

Carl Bruchhausen is not an ideal accompanist. He is a mediocre pianist who may be able to play anything at sight, but who has no more expression than a rock. He played an introductory piano solo, "The Loreley," with a certain amount of delicacy, but without any phrasing or variety of color. He is what may be called a routine musician of much experience who may be able to play his score but who does not understand the innermost depths of the art of accompaniment, and from whom the soloist can never expect any mingling of musical sentiments. In other words, he is not an accompanist that forms a background to the soloist. He is rather a pianist whom the soloist must draw out and pull along.

We trust that our readers will not allow themselves to be prevented from attending the Gerardy concert tomorrow afternoon because we could not find any background to the soloist. He is rather a pianist whom the soloist must draw out and pull along.

TETRAZZINI GREETED BY LARGE AUDIENCE.

Diva. Although Hampered by Severe Cold, Sings Her Complete Program Without Any Omissions, and Even Contributing an Encore.

By ALFRED METZGER

Notwithstanding a severe cold, Luisa Tetrazzini appeared at her first concert in the Tivoli Opera House on Thursday evening, March 5th. Under the circumstances it is hardly fair to publish a detailed criticism of the event. Suffice it to say that the Diva exhibited unusual fortitude in going through the ordeal of a complete program, without making any cuts, and even contributing an encore.

(Continued on Page 4)

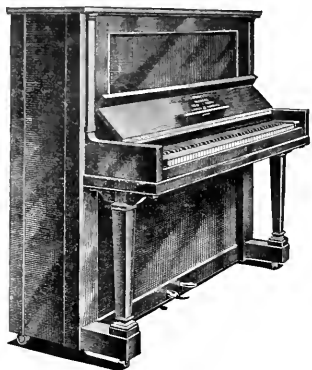


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hardly just to Gabriel Ysaye to judge him from playing next to his illustrious father. And still there are certain technical standards by which to judge a really great violinist, and Ysaye, Jr., does not measure up to these standards. For instance, his tone is not exactly mellow or limpid, his execution is rather lacking in fire, his technic, while unusually smooth, is not sufficiently developed to justify the term virtuosity. Of course it is possible that Gabriel Ysaye may progress with his experience and years, but at the present time he has not revealed any artistic facilities that could be seriously considered on the same basis as those of his father. About ten months have passed since we wrote this opinion and it is but natural to assume that in those ten months some kind of improvement ought to be noticeable. Besides, Ysaye, Sr., is not here this time to dim any of the glory that the son might possess. And notwithstanding these facts Gabriel Ysaye showed considerable less ability than he did on his last visit here. We can not even claim now that his technic

honored too greatly. Tomorrow's program is especially fine, and it is not likely that another cellist of Gerardy's reputation will visit us very soon. So this is an opportunity that should not be missed.

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EXCHANGE OF COURTESIES.

There is a certain custom in vogue between publishers and writers and managers of theatrical and musical entertainments which is known by the euphonious title of "Exchange of Courtesies." The general public has since spoiled the musical sound of this title into the more vulgar term of "giving away passes." The latter explanation for this custom arose from the fact that the managers, instead of restricting the exchange of courtesies to the channels where they belong, have extended the custom in a manner to include friends and people in general who really could not give any courtesies in exchange for those extended, but who received passes simply because they happened to be friends of managers or artists. Then there are also people entitled to the privilege of courtesies who are able to induce others to come to the concert or theatre. In this case a pass represents a sort of commission for services rendered. What we want to deal with here is the "Exchange of Courtesies" as it applies to newspapers. It is now the custom for any newspaper to give a certain amount of space to advance notices in connection with any advertising a manager may insert. The amount of space is usually regulated by the amount of money spent. Now, the extra space to which an advertising artist would be entitled in announcing his concert would not suffice to attract the attention of the public in a sufficiently strong manner to the forthcoming event, and so the "Exchange of Courtesies," that is, the presentation of tickets, has been inaugurated to, in a measure, reimburse the newspaper for its contribution of extra space in the shape of pictures and advance notices.

Now, managers, who consider the daily newspaper as the only medium worth serious attention, are very lavish in their extension of courtesies as it applies to the daily papers. They not only give a daily newspaper two tickets a day, but quite frequently many extra tickets. The weekly papers seem to be considered as less important, and they, as a rule, are entitled to two tickets a week, AND NOTHING ELSE. Manager Greenbaum makes an exception in the case of a weekly musical paper when the various concerts are reviewed. This distinction between the weekly paper and the daily paper is only generally adopted in the western half of America. In Europe, and even in the East, the weekly paper stands on the same footing with the managers as the daily paper. The European representatives of the Musical Review have always been recognized by managers in the principal cities of Europe. It is only in cities, like San Francisco, where many managers think the extension of courtesies is an imposition on the part of weekly papers, that a theatre would no more extend the privilege oftener than once a week to a weekly paper, than it would fly. Now if this exchange of courtesies would only consist of the managers giving away passes, we would not at all consider the weekly press as being unfairly dealt with. But the managers require really more of a weekly paper than they do of a daily paper and in return are not willing to give as much. A weekly paper publishes only once a week, this is true enough. But in this one paper the manager's advance notices are printed together with frequent portraits—no matter how crowded the paper may be, or how inconvenient it may be to insert the matter. The daily paper does not insert advance notices and pictures in every edi-

tion, but does so when it is most convenient and when the story is of special news value. In either case the daily paper does not go out of its way to extend a courtesy to the manager, while the weekly paper does so beyond a doubt.

Now, rather than be considered an object of charity by the managers of San Francisco, the Pacific Coast Musical Review prefers not to accept any courtesies at all. Either the managers consider valuable reading space in this paper of sufficient importance to extend to it the usual courtesies in a manner that is not humiliating, and in a manner that does not differentiate between an attraction that crowds the houses and one that does not, nor by restricting the paper's privileges to one performance a week, or this paper refuses henceforth to accept any courtesies at all, and pays for every ticket it needs. In the case of grand opera seasons, managed by broad-gauged people, the Musical Review has never yet had any reason to complain of unfair treatment in this matter. We have always been made to understand that we were welcome, and the present engagement of the Chicago Grand Opera Company at the Tivoli Opera House is no exception. We merely state this to show that not all managers look at the exchange of courtesies in the narrow manner in which some of our San Francisco managers look at it. We want it decidedly understood that we have no complaint to offer as to any treatment we have received in the past. We merely want to make an announcement here that beginning with October 1st of this year, neither the Pacific Coast Musical Review nor its representatives will accept any courtesies or "passes" from any manager who restricts this paper in any manner as to conditions. We consider the integrity of the paper sufficiently well established to guarantee anyone that privileges of courtesies are never abused, but several occurrences in the past have impressed us with a conviction that the extension of courtesies on the part of managers has degenerated into an extension of charity to weekly papers, which charity the weekly press is expected to return by valuable services. If the managers continue this newly acquired supercilious attitude they will find that gradually every paper, daily or weekly, will abolish the custom of accepting passes and curtail the custom of giving advance notices.

WRONG AGAIN, MR. MASON.

Occasionally we are approached by ambitious people who are desirous of learning the art of criticism and overestimate our accomplishments to a sufficient degree to ask us to instruct them in such art. A well known musical educational institution even considered us erudite enough to offer us a position as teacher of musical criticism. It is, of course, impossible for us to consider any proposition of this kind, inasmuch as criticism is a gift pure and simple. If you possess the knack of it, that is, the ability to express an opinion in a manner that inspires confidence and trust, you are a critic. If you do not possess that knack you never will be able to learn it. You may study music and musical history, but you can not study musical criticism. Nevertheless, there are occasions when we are willing to give a lesson, and these occasions occur when one of our esteemed colleagues makes a statement contrary to the facts. In such cases we do not charge for the lesson. Now in the Examiner of March 6th, Redfern Mason, speaking of the Tetrizzini concert, said: "A strain by De Koven, and an Italian song substituted for the number down on the programme gave us some moments of the Tetrizzini of old." Now, boys and girls, the lesson we want to give is that the number on the program read, "Serenata by Brahms," which translated into German means "Ständchen von Brahms." It so happened in the course of human events that Tetrizzini, thinking she could sing better in Italian than in German, used Italian songs; but the notes—that is to say, the music—of the Brahms Ständchen were really and undeniably the same in Italian as they were in German. Consequently, Tetrizzini did NOT substitute an Italian song for the programmed number, but merely sang a German song in Italian, and a well known German song at that. Mr. Mason, please take your seat at the end of the class.

TRIBUTES TO PUTNAM GRISWOLD.

Both the daily and weekly papers in the East which arrived since last week contain many tributes to the memory of Putnam Griswold, the great basso, who died recently as the result of an appendicitis operation. We reprint here from the New York Musical Courier an article that will prove of interest to everyone who knew and admired this great artist:

A severe blow to the operatic world in general and to America in particular was the death of Putnam Griswold last Thursday, February 26, which occurred early that morning in a private sanitarium after a seventeen days' illness following an operation for appendicitis.

On the evening of Saturday, February 7, the singer had been a guest at Nahant, Frank's "Society Bohemian" atop the McAlpin Hotel, and on that evening remarked to friends on his good health and spirits. On Sunday, February 8, Griswold sang at a Metropolitan Opera House concert. The next day he was suddenly and acutely attacked with illness while at his apartment in the Hotel Majestic and removed hurriedly to the sanitarium where an operation became imperative almost at once. It established the fact that the patient's appendix had burst, and although he seemed to rally after the operation, he never really was out of danger. His death, however, came as a dreadful shock to his many friends and admirers here, and to the general public, both because of the artistic prominence of the deceased and his great personal popularity due to his amiability, lack of envy, thoroughly human views, and unspooled good nature.

Born thirty-eight years ago in Oakland, Cal., Putnam Griswold at first followed a business career on the Pacific Coast and in Minneapolis, but later studied singing in San Francisco, New York, London and Paris, and made his first important operatic appearance in this country with the Savage Opera Company when he sang the role of Gurneisel in the English production of "Parsifal." Then followed successful appearances at the London Covent Garden Opera, Munich Royal Opera, and at the Berlin Royal Opera, and in 1911 (November 23) the American singer made his Metropolitan Opera House debut as Hagen in "Gotterdammerung." Thereafter he did King Mark in "Tristan and Isolde" and gradually sang the bass roles in the rest of the Wagner repertoire, with the exception of Hans Sachs in "Meistersinger," a part he was to do in London for the first time next summer and to which he had been looking forward ambitiously.

During the Griswold sojourn in Berlin, one of his greatest admirers was Kaiser Wilhelm, who twice decorated the artist, commanded him to sing at gala occasions, and invited him to the royal palace for musicals. The funeral service in the English cable message to the German Embassy, Washington, directing that Baron von Lersner and a military attaché be sent to attend the funeral services and to place a wreath on the bier. An organ solo opened the ceremonies and then "Lead, Kindly Light," followed by the quartet, Paul Althouse, Lambert Murphy, Carl Schlegel, and Herbert Witherspoon. A selection from "Judas Macabre" was sung by Horatio Wells. The Rev. Charles R. Brown, dean of the Yale Divinity School and a boyhood friend of Griswold, delivered the eulogy.

Among the floral pieces which covered the catafalque were some sent by the assistant conductors of the Metropolitan, the choirmasters of the Metropolitan, the directors of the Metropolitan, the Century Opera Company, the owners of the Metropolitan House, the German Players, the Metropolitan Opera Company, Enrico Caruso, Pasquale Amato, Giulio Gatti-Casazza, Mrs. Phoebe Hearst, etc. At the request of Mrs. Griswold (who, utterly prostrated, remained beside the coffin during the services, with Clinton Griswold, of Minneapolis, father of the deceased), the flowers were sent to the Presbyterian Hospital after the removal of the remains, which were sent to New Jersey to be cremated. The honorary pallbearers were Otto H. Kahn, Giulio Gatti-Casazza, Enrico Caruso, Pasquale Amato, Hans Taucher, Riccardo Martin, Rudolf Berger, Giorgio Polacco, Adamo Didur, Otto Goritz, Herbert Witherspoon, William Wade, Hinshaw, Herman Irion, Edward H. Clark, Frederick Steinway, Willard D. Paddock, Frank J. Sprague, and John H. Brewster. Among those in the church were Arturo Toscanini, Anton Seidl, Andrea Appelo, Myrosl, from "Perle du Irczli," by David. The young tenor, Rafael Diaz, will be heard in songs by Ronald, Dvorak, Hahn and Buzzi Peccia, and Yves Nat, the accomplished pianist who scored heavily last week, will play a number by Liszt, two Chopin selections and an Etude in the form of a waltz by Saint-Saens. As this will be Tetrizzini's last appearance here, his song—the commodious Tivoli will undoubtedly be closed to the doors.

TETRAZZINI COMPLETELY RECOVERED.

Mme. Tetrizzini, thoroughly recovered from her slight indisposition, will give her second and last concert of this season in San Francisco at the Tivoli Opera House this afternoon, the program being the one intended for last Saturday. Her selections will include the aria from "Ricoletto," Caro Nome, which she has so often sung in this city, Vissi d'arte, from Puccini's "La Tosca," a waltz from Giocondo's "Romeo and Juliet" and complete Myrosl, from "Perle du Irczli," by David. The young tenor, Rafael Diaz, will be heard in songs by Ronald, Dvorak, Hahn and Buzzi Peccia, and Yves Nat, the accomplished pianist who scored heavily last week, will play a number by Liszt, two Chopin selections and an Etude in the form of a waltz by Saint-Saens. As this will be Tetrizzini's last appearance here, his song—the commodious Tivoli will undoubtedly be closed to the doors.

JEAN GERARDY REVEALS GREAT ARTISTRY.

(Continued from Page 1)

ances there was an ovation at the time of her entrance into an encore. There were frequent intervals where the Diva's voice exhibited its usual limpidity and "silkiness," especially true was this of the higher notes, but in justice it must be conceded that the event did not reveal Tetrazzini at her best. Nevertheless, the audience seemed to enjoy itself, for applause was frequent and after each number sufficiently insistent to justify an encore had the Diva felt herself capable of straining her vocal resources to more than the extent of the program. It was no surprise to those who were present on this occasion to learn afterwards that the Saturday afternoon concert had been postponed until this afternoon (Saturday, March 14), and it is a splendid sign of the popularity of the Diva to know that of the many tickets purchased hardly any were returned for refund except those of out-of-town people who simply could not come on the newly set date.

An excellent impression was made by Yves Nat, the pianist and accompanist. This artist surely belongs to the best accompanists and pianists who have visited this city in company with the great visitors. He displays an easy technique and a singularly well developed sense of emotional interpretation. He made a decided "hit" with his audience who recalled him again and again after his reading of the Liszt Second Rhapsodie. He played two encores after this number. Rafael Diaz, the tenor, did not seem to please the audience as much. He possesses a rather pleasing voice, but does not exhibit sufficient musical temperament nor vitality to demand more than passing attention. As is customary on the occasion of Tetrazzini's San Francisco appearances there was an ovation at the time of her entrance, and the exchanges of "flirtations" courtesies which have become fixed rules at the Tetrazzini concerts between the singer and her audiences were prevalent throughout the evening. We trust we shall be able to speak at greater length of the second Tetrazzini concert, which will take place this afternoon, when the Diva will no doubt have recovered from her temporary indisposition.

MABEL RIEGELMAN'S RAPID RISE TO FAME.

Since Her Addition to the Forces of the Chicago Opera Company the Young California Girl Has Gained Immediate Recognition.

The following article appeared in one of the issues of the Musical Leader of Chicago and is quite worthy of reproduction here:

Mabel Riegelman is one of the "finds" of the opera house. Versatile, clever, accomplished, a brilliant musician, a lovely voice, an exceedingly gifted actress and a charming dancer, this California girl has gained greater personal success than could have been thought possible in so short a time. Miss Riegelman has won the artistic approval of the "Maestro," who, untiring worker himself, is always willing to give credit and recognize the hard work and talent of the younger members of his company. And Miss Riegelman is just as quiet, retiring and modest as in the first days when Mme. Gadski asked the opera director to try this young girl in small parts. This was three years ago and the unseen priestess in "Aida" was about the extent of Miss Riegelman's achievement. She was then twenty years of age, but even then the voice rang out high and clear above the great waves of choral and orchestral tone so that people asked, "Who is she?" The question was passed over, simply a young girl trying out in her first engagement. But then came a day when some one failed and Mabel Riegelman was asked to step in and take the part at a few hours' notice; and then someone else failed and again Mabel Riegelman came to the rescue.

At last came the time when her name was placed in the cast for the parts in which she has played substitute, and then in the second season a real part became definitely hers, so we saw her in "Cinderella," a small character in itself, but made to stand out by reason of her personality. This followed a series of successes in small parts only, when suddenly "Hansel and Gretel" was announced. At very short notice Mabel Riegelman was called upon to play Gretel, and so little time had she for preparation that between the acts at the first performance she was found learning the last part of the opera. Such wonderfully quick study and such thorough musicianship performance brought her directly to the notice of the director, who is always not only ready to recognize, but to reward. This season, her fourth on any stage, Miss Riegelman is singing leading roles. Mabel, Cinderella, Gretel on the Heath, Miss Hansel, Gretel and others. It is a wonderful record, for 'tis not as if she were in a small, cheap opera company, where there are many good artists and some great, where success is of the most difficult and where comparison is inevitable and yet Mabel Riegelman, by her own unaided efforts, her determination to succeed and her splendid ability, is getting closer to the star class at every performance.

THE FAREWELL GERARDY CONCERT.

The farewell concert of that master of the violin-cello, Jean Gerardy, will be given at the Columbia Theatre this Sunday afternoon, March 15 at 2:30. The program will be a most important and beautiful one. With Carl Bruchhausen, M. Gerardy will play the exquisite Sonata for Violin and Cello by A. major by Beethoven. The four movements of this work are each fraught with beauty and the composition is well worth the price of admission alone. Gerardy will offer as his solo numbers the brilliant Concerto in A (Saint-Saens), Hungarian Rhapsodie (Popper), Kol Nidrei (Max Adagio Pastorale (Handel), Wiegand (Schubert), Capillon (Popper), Gabriel (Svendsen), A major by Beethoven, and a violin which was put out of commission by a seam opening on

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account of the change in the weather, the young artist coming from Canada where the temperature was 29 degrees below zero, and who had not had the opportunity of rehearsing sufficiently with the new pianist, who had taken Mr. La Forge's place, will play Ariu (Handel), Caprice Viennois (Kreisler), Berceuse (Faure) and Zigeunerweisen (Sarasate). Tickets are on sale at Sherman, Clay & Co.'s and Kohler & Chase's and on Sunday at the Columbia Theatre box office.

Manager Greenbaum will take a short vacation as he wisely did not book any concerts to immediately follow the two weeks season of grand opera. In April he will present that master of the violin "Mischa Elman" in two concerts and will close his season with a series of chamber music concerts by the famous Flonzaley Quartet.

ORPHEUM.

The Orpheum announces a most fascinating program for next week with Fritz Scheff, the brilliant Viennese prima donna as its headline attraction. Miss Scheff who is known throughout the country as "The Queen of Comic Opera," from the fact that she is without a peer in it, is one of the greatest acquisitions vaudeville has had. She brings with her as accompanist Louis Ascher, a musician of international fame. A novel comedy skit entitled "Hired and Fired" will be presented by Tudor Cameron and Johnny O'Connor, one of the cleverest and most diverting teams in vaudeville. Edward Gillette in the original comedy scene "Fun in a Bowling Alley" will introduce Adam and Eve, the only nookie bowlers in the world. They will have the support of a clever company of trained stunts, who will perform a series of marvelous and novel stunts. Armstrong and Ford will bid for popularity in a clever and amusing skit called "The English Johnny and the Cop." The title being explanatory of the two characters depicted. Mr. Armstrong makes the policeman the aggressive, rough type of the moment, while Mr. Ford affords a distinct contrast as the mellowed, dainty Englishman, devoid of any appreciation of humor. Sam Barton, King of Biko Comedians, who excels both as pantomimist and cyclist, will, in the guise of a tramp, keep the audiences in roars of laughter. The only holdover will be Ray Samuels, Grace Carlisle and Jules Romer and Henry Woodruff and his company in their immense success, "A Regular Business Man."

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RECITAL GIVES RARE DELIGHT.

Christine Miller's Appearance on Musical Series Proved One of the Events of the Season.

Christine Miller gave a program of contralto singing in the auditorium last night, which was remarkable for two things, its interest and its freshness. When one realized the careful art and true feeling Miss Miller gave her work, it was a distinct satisfaction to resign every other thought to pure enjoyment of her music. She is to be commended for a peculiarly clear enunciation, and when she introduced the group of new Carmen songs by indicating the theme of each lyric, there was possible none of the distress of misunderstanding in which audiences so often flounder. Perhaps "The Sea" gave the sweetness of Miss Miller's deeper tones best. The music, which was dedicated to her, certainly was an excellent vehicle for the poem, when sung by her. In contrast to the many lighter numbers, the solo from "Jeanne d'Arc" and the introductory aria showed that Miss Miller's voice responds as easily to more trying efforts of strength.—Iowa City Republican, February 6, 1914.

Miss Fernanda Pratt announces that her second drawing room revival on Friday evening, March 20, at half past eight o'clock, will be given at the residence of Mrs. L. S. Sherman, 2160 Green street, instead of at the residence of Mrs. Stanton Stillman as originally planned. The demand for seats has necessitated this change.

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CHICAGO GRAND OPERA COMPANY SEASON.

The musical and society public is ready for the second season of grand opera to be given by the Chicago Grand Opera Company at the Tivoli Opera House, for the two weeks beginning next Monday night and from every indication the coming engagement will be even more successful than was the one of last year. The company, under the managerial and musical direction of Cleofonte Campanini, is larger and stronger in every particular than last year and for the first time the San Francisco public will have the opportunity of listening to Titta Ruffo, conceded to be the greatest barytone on the operatic stage. He will appear the opening night in the title role of "Rigoletto," with Florence Macbeth, a young coloratura soprano, as Gilda, Giorgini as the Duke, Henri Scott as Sparafucile, Margaret Keyes as Maddalena and other great artists in the cast. Tuesday night beautiful Carolina White will sing "Aida," and that occasion will mark the first appearance here of Julia Claussen, the eminent Swedish contralto, and Amadeo Bassi, the renowned Italian tenor, others in the cast being Gustave Huberdeau, White, Polese, Venturini and Mabel Riegelman. "Aida" will be staged in magnificent style and will introduce Rosina Galli and the corps de ballet. Wednesday afternoon Puccini's "La Boheme," with Zeppilli, Giorgini, Frederici, Daddi, Venturini, Huberdeau, Polese, Trevisan and Mabel Riegelman, will be sung, followed by a grand ballet divertissement. Wednesday night Mary Garden will make her first appearance of the season in her great success of last year, "Louise," and Thursday night Massenet's "Herodias," with Claussen in the title role, Carolina White as Salome, and Campagnola, Crabbe, Huberdeau, Defrere, Nicolay, Venturini and Minnie Egener, will be the bill. Friday night Mary Garden will sing "Thais," with Hector Dufranne in his greatest role of Athanael, and Saturday afternoon there will be a double bill, "Cavalleria Rusticana," with Rosa Raisa, Ruby Hoyt, Louise Berat, Venturini and Frederici, followed by "Pagliacci," with Titta Ruffo in his wonderful rendition of Tonio, Jane Osborn-Hannah, Bassi, Crabbe and Venturini. Saturday night Wolf-Ferrari's wonderfully melodious "The Jewels of the Madonna," will be sung with Carolina White as "Maddalena," in which she made such a hit last season, and thirty-nine others in the cast. Sunday, Richard Wagner's consensational play, "Parsifal," will be given in sumptuous style, the first act starting at four o'clock. The cast of "Parsifal" will include Minnie Saltzman-Stevens, Otto Marak, Dufranne, Whitehill, Scott, Defrere, Nicolay, Ruby Hoyt, Beatrice Wheeler, Amy Evans, Helen Warrum, Mabel Riegelman, Rosa Raisa, Minnie Egener and others. The repertoire for the second and last week will be entirely different and seats for all performances may be obtained at the box office of the Tivoli Opera House.

Last Monday afternoon, March 9th, the guests and members of the Pacific Coast Women's Press Association enjoyed a rare treat, while listening to the singing of Miss Verna Airey, a gifted young coloratura soprano who rendered "Couplets du Mysoil" from "Perle du Bresil" by David, with flute obligato played by Signor Rovelli, and "Io son Titania," from "Mignon." Both of these arias were sung in their original key, and many times it was difficult to distinguish the voice from the flute, especially on the staccato notes, where Miss Airey repeatedly sang the three line D, E, and F, also her almost faultless trill on the two lined B flat. To Mme. Estelle Guesta, who played the piano accompaniments, Miss Airey gives all credit for her training, and both ladies are to be congratulated for their exceptionally artistic work on this occasion.

A Sonata and Trio Afternoon will be given today at Century Club Hall at 2:15 o'clock. The participants will be: Mrs. Jane Ralphs-Bessette, Miss Vie Brown, and Miss Helen Saylor, pianists, Herman Martonne,

violinist and W. Villalando, cellist. The program will include: Sonata G minor (Grieg), Mr. Martonne and Miss Brown; Suite D minor (Schutt), Mr. Martonne and Miss Saylor; and Trio Op. 59 (Tschaiakowsky) Mrs. Bessette, Mr. Martonne and Mr. Villalando. The pianists taking part in this program are pupils of Alma Schmitt Kennedy. Particulars of the event will appear in next week's paper.



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REPERTOIRE FOR FIRST WEEK.

Mon., Feb. 16, at 8, "Rigoletto," Tues. at 8, "Aida," Wed. at 2, "La Boheme," Wed. at 8, "Louise," Thurs. at 8, "Herodias," Fri. at 8, "Thais," Sat. at 8, "The Jewels of the Madonna," Sunday, at 1:30, "Parsifal," \$2 to \$7, other operas, \$2, \$3, \$4, \$5 and \$6. MASON and HAMLEN PIANO USED. SPECIAL:—This afternoon at 2:30, TETRAZIMAL. Last Concert. Hardman Piano Used.

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The soloist at this week's Matinee of Music which will be given under the auspices of Kohler & Chase will be Jack E. Hilman, baritone. Mr. Hilman is one of the most successful concert singers in this city and his smooth and pleasing voice is familiar to the leading music clubs and churches. He is a very artistic soloist and care has been taken to reveal his talent at its very highest. Among the features on the program will be a rendition of the famous Prolonge to Paggiacci and a group of songs. There will be an instrumental part which will include famous compositions rendered on the Knabe Player Piano and on the Pipe Organ.

ALCAZAR THEATRE

Harbert Kestey and Eftey Shannon are scoring an unqualified artistic triumph in the three-act play, "Years of Disunion," at the Alcazar Theatre this week. Indeed the demand for seats has been so insistent that it became necessary to keep the play on the boards for another week. Both Mr. Kestey and Miss Shannon have made a fine use of the opportunity to display their splendid dramatic faculties. The dialogue is very interesting and delightfully epigrammatic. The mounting is conformant to the Alcazar's highest ideals in this art, and the entire cast is seen here at its very best. It would be difficult to imagine a more complete and satisfactory production of a first class character play. The musical numbers, by E. J. Lada and his fine orchestra are rendering delightful musical compositions during the intermissions.

CORT THEATRE

"The Blue Bird for Happiness" has been the slogan of big crowds all week at the Cort Theatre, where Masterlinks' beautiful, spectacular play opened a farewell visit to this city Monday evening. In response to general public demand, the engagement has been lengthened to a fortnight. The second and last week will open Sunday evening. Matinees will be given Wednesday and Saturday.

and Saturday—was the play made a greater hit than it has this time—The White Bird is as beautiful as ever—all patrons of the Court Theatre unite in saying. The eleven gorgeous scenes are perfectly staged, and there is no detail missing of anything that the Court Theatre has to show. The most unalloyed foreign scenes like the Old Courtyard with its Resurrection Hill, the Kingdom of the Future, the Palace of Night, and the Land of Happiness win hearty applause from the moment of their unfolding. The unusual travesty scenes, such as the one on the subject of the Emperor in the character of Romeo, are fairly laid out, and the groups of little child actors in the various assemblies capture the hearts of the most hardened

And the winners are: Best Actor, W.H. Edwards' hearty Doc; Harry Sterling's splendid Night; Alice Butler's gorgeous Fairy; Bert and Ethel's Eddies; and Mother. Mother, of course, with Peter Davidson's masterly portrayal of Gaffer Ty and Father Time are among the big and ideal bits of a well-rounded performance. The drama, interesting as it is, centers in the adventures of Ty and Meryl, those youthful heroes of the bird-happening. And, of course, the best of the best, Burford Hampton and his Kiki are prime favorites. Everybody is praising the Meares Brothers for the way they have kept up the comedy and the spiritual company. Instead of sending us off a few feet back with a disappointed "Ahh, that's all right, the great show will take place, place, place!" on the date which will mark the Burford Hampton Kiki's departure to this city.

Mrs. Walter Eilers of Berkeley will sing at the Shattuck House on the first Sunday in April. The program will be quite versatile and will contain some new ballads and a variety of light opera arias and Italian classics. The concert will be open to the public. On March 14th Mrs. Eilers will give a series of musicals in her residence. The program of which will be announced later.

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SAN FRANCISCO MUSICAL CLUB RECITAL.

Young Henry Cowell Makes Favorable Impression as Pianist and Composer, and Ernst Wilhelm, Mrs. Chas. L. Barrett, Herman Martonne and Miss Emilie Grauck Add to Brillancy of Program.

We gladly reprint from the report of Miss Anna Cora Winchell of the Chronicle the following review of the last concert given by the San Francisco Musical Club on Thursday morning, March 5th.

In a programme which revealed much of real music entertainment, the San Francisco Musical Club yesterday morning introduced a clever young lad who offered his natural gifts without egotism or frenzy. He is Henry Cowell, the son of Harry Cowell of Carmel, who ventured to compose along the lines of his own thoughts and imagination, with little constructive teaching. Though 16, the boy seems childlike for his years, but his ideas outstrip his appearance. In a desultory fashion Cowell has "studied piano" for about two years, but his fingering and celerity must be due more to gift than instruction and, as he has fashioned some very intricate and rather wonderful passages it is no small accomplishment to play them.

His first number, "Adventures in Harmony," designates at once the lad's strongest leaning. These are a series of detached harmonies, deep and full. Through the series he shows an unusual grasp on the bizness of color and its value as interpretive of deep feeling, the combination of notes at times being almost symphonic. The sections or chapters are unrhythmic—that is they attempt to carry little of melody, but only to express a feeling or a picture, and thus is the meter constantly changed, but without jar to the ear or conveying the impression that the work is out of time.

"The Creation Dawn" was founded upon the poem of the same name by Kanno and is a tonal presentation of chaos which is excellent in conception. Necessarily there is much that is immature in Cowell's work, but his instinct is big and needs but reasonable discipline. An "Etude" was filled with delicious originality of tones in their correlation and written in an intricate style. Also Cowell is quite free from all influence, as he has been so situated never to have heard music in any degree and has evolved only his own inner voices. The poem, "Young Olaf," set to music by Max Schillings, was read by Ernst Wilhelm, with the piano part played by Mrs. Charles L. Barrett. The combined beauty of poet and composer could not have been more delightfully presented. Wilhelm has had the advantage of the tutelage of Dr. Willner and his speaking of the lines in the original tongue was most artistic in its dramatic demands while the music setting was made extremely colorful by Mrs. Barrett.

An orchestra of twenty, comprising violins, violas, cellos, bass, flute, clarinet, bassoon and horn, under the direction of Herman Martonne, accompanied Miss Emi-

lie Grauck in her playing of the Mozart "Concerto in A," for piano and orchestra. The pianist gave a strong and clear reading of the work, with which she showed close acquaintance. The ensemble held to acceptable smoothness under the leader, who drilled with effectiveness.

MISS KEMBLE'S OPERA LECTURE.

Tells Story of "Der Ferne Klang" to the Accompaniment of a Brilliant Piano Solo by a Distinguished and Appreciative Audience.

Miss Margaret Kemble gave the first of two lecture recitals on modern operas on Tuesday afternoon, March 3d, at the home of Mrs. Eleanor Martin on Broadway. In choosing "Der Ferne Klang," Miss Kemble gave an exposition of a work little known but of much interest. It was composed by Franz Schreker, a young German, said to be one of great promise in his work. The music is decidedly modern in type, filled with dissonances which are, however, inoffensive, as they are used to describe special motives.

The story of the "Far Away Klang" is largely imaginative, dealing to some extent with the music of the spheres and representing the sounds as they emanate from far corners to the ear of the sensitive. Miss Kemble was ably assisted in her story by Miss Esther Deininger, a pianist, who has recently returned home after five years in Europe, where she completed her piano studies. Miss Deininger plays with feeling and shows the results of the technical training obtained from the Royal Academy of Music at Munich, of which she is a graduate. Miss Kemble will give her second lecture Tuesday of this week at the home of Mrs. Rudolph Strecker, 1200 Pacific avenue. She will tell the story of Charpentier's "Julien," the sequel to "Louise." Miss Deininger again will be at the piano.—S. F. Chronicle.

THE FINAL SYMPHONY CONCERT.

With Jean Gerardy as soloist, the San Francisco Orchestra, yesterday (Friday) afternoon, at the Cort Theatre, gave the last concert of the current season. It part one of the program, Mr. Gerardy's contribution, was Edward Lalo's concerto for cello and orchestra. The concerto opens with an introduction, twenty-two bars long. The main movement, "Allegro moderato, D minor, 124 time," has its principal theme given out by the solo violin solo, this instrument also presenting the second subject. The movement follows the general outline of the sonata form. II—Intermezzo. This movement is built on two themes. The first, "Andante con moto, G minor, 68 time," is set forth after twelve introductory measures of the solo instrument. Later there is a change to G major, "Allegro presto, 64 time," the subject of which is heard in the violoncello. In the course of the movement, the

two themes are given modified repetition. III. The finale is a rondo (Allegro vivace, D major, 68 time) of brilliant character, the opening theme of which is preceded by a short introduction (Andante). In part two of the programme, Mr. Gerardy gave, with orchestral accompaniment, Boellmann's "Symphonic Variations." The orchestral numbers were the symphony No. 5 Tchaikowsky and Wagner's overture to "The Master-singer."

ORCHESTRA CLUB CONCERT.

A concert will be given on Friday afternoon, March 20, at 3 o'clock, at the Cort Theatre. Henry Hadley will conduct. The concert is given by the Orchestra Club, an organization comprising many of our most prominent local musicians. The regular symphony orchestra will be augmented to sixteen sax and violins, ten violas, ten cellists, ten basses, two harps, four flutes, four oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one contrabassoon, six French horns, four trumpets, three trombones, one tuba, one euphonium and three drummers—eighty-eight musicians in all. The aim of the club is to give the people an opportunity to hear compositions that can be performed properly only with an unusually large orchestra. The introductory programme of this season's concert will be as follows: Symphony No. 6, "Pathetic," B minor, Op. 74 (Tchaikowsky), Tone poem "Death and Transfiguration," Op. 24 (Strauss), Overture to "The Flying Dutchman" (Wagner).—S. F. Examiner.

The second of the series of chamber concerts being given by the McIntyre Trio took place in Monday hall, Piedmont, last Monday night. The participants were Joseph McIntyre, pianist, Ralph Weimare, violinist, Victor de Gomez, cellist, from the trio assisted by E. D. Stone, baritone, and Mrs. James A. Deffenbarger. The programme consisted of the Brahms Trio in B major, Schumann's Trio in G minor, "The Linden Tree" (Schumann), and the Trio in D minor, Op. 4, by L. Beethoven. Program arranged by Stephen Phillips.

The third of the series of University of California recitals, under the direction of Charles L. Wagner, was given at the University of California Hall, Berkeley, last Friday afternoon. The programme consisted of the "Dunkelm Arie," by Schubert, and the "Lied der Nacht," by Strauss, Weber and Heller. The recital was given by the University of California Trio, consisting of Miss Esther Deininger, piano, and E. D. Stone, baritone, and Mrs. James A. Deffenbarger, violin.

Miss Ada Clement, soloist, gave a recital at the University of California Hall, Berkeley, last Friday afternoon. The programme consisted of the "Lied der Nacht," by Strauss, Weber and Heller, and the "Lied der Nacht," by Strauss, Weber and Heller. The recital was given by the University of California Trio, consisting of Miss Esther Deininger, piano, and E. D. Stone, baritone, and Mrs. James A. Deffenbarger, violin.



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SAN FRANCISCO, SATURDAY, MARCH 21, 1914.

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MOST COMPLETE OPERATIC PRODUCTIONS EVER SEEN IN SAN FRANCISCO

Chicago Opera Company Surpasses Itself in Adherence to Artistic Details, Costuming, Mass Effects, Musical Ensemble, Scenic Splendor, and all the Magnificent Accessories That Combine to Make Grand Opera World's Greatest Entertainment

By ALFRED METZGER

Before we go into details regarding the grand opera season which was begun by the Chicago Grand Opera Company at the Tivoli Opera House last Monday evening, we want to go on record as emphatically stating that the production of Rigoletto as presented on that occasion was one of the very finest and most complete we have ever witnessed, and we can assure our readers that we have seen some of the very best performances of Rigoletto in the world's greatest musical centers. There has arisen some question in the lobby arguments on that evening as to the financial value of operatic performances. Some contended that six dollars was too much money for a production that did not include a number of the world's greatest artists. The value of six dollars depends a great deal upon the financial standing of the person who is expected to pay it. There are many people in San Francisco to whom six dollars does not amount to more than one dollar to you or me. A privately conducted opera company has really been established for that class of our citizens who consider a grand opera season more as a social than a musical function. To those people six dollars is not too much to pay for a production such as the one presented last Monday evening. As a matter of fact, when we consider the salary paid to musicians, chorus people, and artists, we can not exactly see how the company could afford to give such productions for much less money per seat and come out even. But the artistic character of a performance does not depend upon the amount of money you may spend for a seat. Either a production is artistic or it is not. When a performance is artistic, the fact that you only may have paid two dollars a seat does not make it more artistic. Still there are many people who judge a performance more or less artistic according to the amount of money which the management may charge per seat. From a musical point of view such conclusions are of course utterly foolish.

Barring the fact that in the cast of Rigoletto there may be one or two artists of world-wide reputation, who not necessarily would be more competent than artists of less fame, the production of that opera last Monday evening could not have been better. It would be a physical impossibility to give a finer production. Whether a practically faultless production of Rigoletto is worth six dollars or anyone will remain in a debatable question as long as six dollars looks larger to some people than to others. But if we take the law of supply and demand as a basis upon which to rest our argument then six dollars was not too much money for such a production, simply because such productions are so rare that no amount of money within reach of anyone would be too great a diamond for him to own. It is a trifle of a piece of glass could hardly be worth two or three thousand dollars, and often eight or ten thousand. It is the scarcity of the gem that establishes its value. It is the same with artists and operatic productions. They increase in value at the ratio of their occurrence. In a vocalist it is the quality of the voice coupled with a certain individuality. In the production it is the ensemble that forms the financial value. Judging the production as a whole, that is, including orchestra, chorus, principals and minor roles, scenery, historic accuracy and completeness of interpretation, we can not imagine how it could have been more complete or more thoroughly artistic. Even the minor roles were interpreted by efficient artists with excellent voices and great artistic intelligence. It would be difficult to secure a more satisfactory impersonation of Sparfucile than Henry Scott, with his beautiful, resonant bass voice and his ease of execution. It would be indeed remarkable to find a better essayer of the role of Maddalena than Margaret Keyes, with her warm, lovely contralto voice and her sparkling personality. To find a better essayer of the role of Giovanna than Louise Berat would be almost impossible. Even the minor Minnie Egner in the double role of the page and the countess would indeed be hard to surpass. Then there are Constantin Nicolay, Nicolo Fossetta, Enilio Venturini and Vittorio Trevisan, all of whom appeared in subordinate roles and revealed excellent voices, sang with skill and with a certain amount of artistic distinction. We can well remember the scene of the Conried performances at the Grand Opera House, many a minor role was not portrayed by such able artists.

But among the most inadequate parts of an ordinary grand operatic production in San Francisco are usually the orchestra and the chorus. It is true we have had some excellent material in the orchestra, but as a rule the number of players is inadequate. The orchestra of the Chicago Grand Opera Company is worth at least two or three dollars to hear by itself. It is a body of expert musicians—expert in the most fastidious sense of the word—and these musicians follow the baton of their leader with religious fervor, and a consciousness of

attack and unanimity of phrasing that makes the performance resemble closely the spontaneous work of one great artist. "Playing like one man," is a term that may easily be applied to the Chicago Grand Opera Company Orchestra without fear of the slightest exaggeration, and this is true regarding the attack and phrasing as well as the intonation. The same artistic advantages that apply to the orchestra may just as well be bestowed upon the chorus. Last Monday it was the male chorus that stood out especially. It is a delight to listen to such singing. Fine, fresh, young voices, properly trained and not yet on the shady side of life's journey. Full of enthusiasm, ready to follow the baton of the leader in the most delicate nuances, this chorus takes the place of a star in the affection of the audience. Also like a star it was encored and no rest was given until the line male chorus in the third act was repeated. We have left the discussion of the principal artists intentionally until the last, for we wanted to call to the attention of our readers the wealth of fine material contained in this company. Surely the thor-



CAROLINA WHITE
One of the Brilliant Stars of the Chicago Grand Opera Company Now at the Tivoli Opera House

oughness of ensemble is of sufficient importance to take precedence over the work of a single star. And it was the work of only one single star that proved a big measure of disappointment to most of those present last Monday evening.

Thanks to the treacherous winter climate of California, that changes from cold to hot and hot to cold with disconcerting suddenness about this time of the year, artists with fine voices find it considerably puzzling to suddenly lose the faculties of their wonderful vocal organ temporarily. And so Titta Ruffo, the great baritone, whom San Francisco was awaiting with unusual anxiety, became a victim, as Tetravizzi did a week previously. Also like Pavlovna and Fiedorowski did a few weeks ago. It may therefore be easily imagined how difficult a position Giovanni Polese was in when he had to face the large audience that remained in spite of the disappointing announcement of the management. The writer, looking upon a performance from an absolutely disinterested point of view, must confess that Polese's interpretation of Rigoletto met all artistic requirements as to dramatic intensity, vocal smoothness and musicianly skill. At times it reached truly inspiring moments, as, for instance, in the second and third act, when the father fears for his daughter and finally becomes convinced of her having been a victim of the duke's intrigues. It was a thoroughly convincing and strikingly realistic performance. Mr. Polese possesses an excellent baritone voice which he uses with much artistic finesse. His performance was delightful in every respect. The Duke of Aristodemo Giorgini was also very impressive at times. This artist revealed himself to much better advantage this time than he did throughout last year's season. His voice is in the main smooth and plaint, although somewhat strained in the higher notes. He sings with fine taste and phrasing occasionally, but exhibits too frequent deviations from the pitch. He also might show a little more intensity of histrionic fervor. But, broadly speaking, he gave a very satisfactory portrayal of the role, not marring the

line ensemble that was the most delightful part of the production.

The surprise of the performance was beyond a doubt the Gilda of Florence Macbeth. Here is a young artist whom it is worth any one's while to watch closely. One of the drawbacks of grand operatic performances of a high class nature has always been the realism of personality on the part of the prima donnas. They were either somewhat advanced in years and plump (which is no discredit to them, only it mars somewhat everything is most) and good looking, or they were young and not good looking. This paper has often called attention to the fact that the success of opera in Europe is partly due to the fact that the cast is compiled of young artists at the threshold of their careers, inspired with the enthusiasm of youth, urged on by the lure of future triumphs, and at that time of life when everything is new and the reward is not only money, but name and fame as well. That is the time when an artist is really at the very zenith of his or her career. America has never really had the opportunity to hear opera from the young artist of talent who begins his career. This country has been so much of a star admiring community that the young aspirants for artistic honors have never been able to get a proper bearing. And so it is gratifying to find a young artist like Florence Macbeth sing the role of Gilda in a manner that squares with the fact that this young heroine is youthful and handsome. The soprano of this young artist is a pure coloratura voice of just sufficient volume to be penetrating and a singularly plain quality that caresses the ear. The voice is still sufficiently young to be a little harsh occasionally, but in height it is a voice that reaches a high B flat and B with an ease and accuracy of intonation that is positively entrancing. Tone production, breathing, phrasing and coloratura passages, especially delicately colored runs that taper into the finest pianissimos like De Pachman's pianistic work, are among the finest artistic achievements of Miss Macbeth. One of the vocal accomplishments of Miss Macbeth that needs a little improvement is the execution of her trills. These might be more of "vibrato" trills than "tremolo" trills. But the attack of the high notes is done with exquisite skill and our vocal students ought to listen to Miss Macbeth and get an idea what real artistic singing sounds like. To the superficial opera goer Rigoletto has become an old work which he does not want to pay six dollars for any more, but to the genuine lover of music, to the serious disciple of genuine art, a performance of Rigoletto, as it was presented last Monday evening, is worth any amount of money that he can spare, even to the extent of saving it from his meals. And this exemplary performance was under the matchless direction of Cleofonte Campanini.

MAGNIFICENT AIDA PRODUCTION AT TIVOLI.

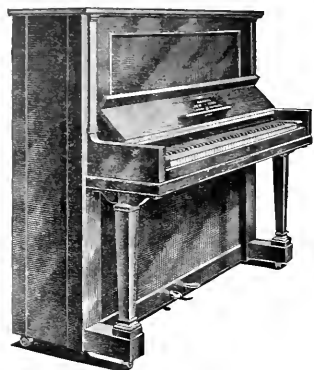
The Chicago Grand Opera Company Presents Verdi's Operatic Spectacle in a Manner That Can Not be Surpassed Anywhere in the World.

By ALFRED METZGER.

Anyone who did not attend the performance of Aida at the Tivoli Opera House by the Chicago Grand Opera Company last Tuesday evening, will surely live to regret this neglected some day, for he or she will never be able to witness a more complete or more magnificent performance of this brilliant work, and it will be many a day before San Francisco will have the opportunity to witness even as fine and thorough a presentation of this opera. Scenic effects and costumes were beyond criticism. During the second act over two hundred people took part in the tremendous musical climax. There was a stage band, and an excellent one at that, consisting of twenty-one men. There were six trumpeters, and for once the "Egyptian" trumpets were as much in tune as any brass instrument can be and the tone was soft and mellow. In addition there were about seventy men in the orchestra which made almost a hundred musicians alone. And mind you, contrary to former experiences, the band on the stage and the orchestra played like one man following Campanini's baton with the accuracy of a metronome. Over a hundred people, clothed in rich and luxurious oriental robes selected with artistic care as to color effect, took part in the magnificent pageant. It was a scene that was thrilling in its realism and richness, and anyone who was not satisfied with this display of stagecraft will never be satisfied in his life. We have not been very enthusiastic about six dollar opera, but on this occasion we were willing to confess that we were.

(Continued on Page 3, Col. 1)

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ALFRED METZGER EDITOR

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THE GRAND OPERA SEASON.

(Continued from Page 1)

not have considered six dollars too high a price to pay for such a performance.

The cast was fully in accord with the general excellence of the production. The title role was in the hands of Carolina White, and, according to our opinion, based upon our understanding of the character, it could hardly have been bestowed upon an artist more suited to this part. The average Italian Opera Company seems to possess the erroneous conception that Aida must be a person of the darkest complexion. Never seen the character impersonated in that fashion except by members of the Lambardi and similar companies. On the other hand we have noted that all of the great artists we have seen in this role in Europe and in the East "made up" the part in a light reddish-brown such as Carolina White did on this occasion. It was a relief to see an Aida whose looks did not spoil your afterthoughts and whose concession ought to be made to artistic refinement. Too much realism has spoiled many a genuinely musical performance. We congratulate Miss White upon her picturesque and tasteful "make-up" of the title role of this opera. There seems to be another misunderstanding of this character. Simply because it happens to be an African princess, some singers and most people think she ought to be passionate, and "wild and woolly." There is no reason why this should be so. There are people among the African nation who are quieter than others, and especially would this be true of a princess who is in captivity, and we prefer Miss White's idea of the role to most of the others we have seen. When the moment of dramatic intensity arrives in the third act, Miss White is fully competent to cope with the situation. She never forgets that Aida is a princess of royal blood and not a wild barbarian. Aida's voice is also very smooth and ringing. It is always true to pitch and she sings with exceedingly good taste, never yelling, never straining in the high notes. It was assuredly one of the very finest performances of this role we have ever witnessed.

Amadeo Bassi was an ideal Radames. He looked the part and he sang with the artistic judgment that is indeed rare on the operatic stage. When we remember the circus-like tricks that tenors of second and third rate companies commit on this role it is a positive relief to be able to listen to an artist like Bassi. Take the Nile scene for instance, when Radames relinquishes his sword as a sign of surrender all the little two-fours (tenors for lovers) jump at the high note and bang on it to until their breath gives out. How careening to the ear is this same phrase when sung by an artist of Bassi's type. There is no unnecessary strain, no seeking after illegitimate effects, no craving for the gallery's applause, but a sincere devotion to artistic principles which is always more effective than vocal acrobatic displays. Everything Mr. Bassi did during the evening was thoroughly musically and according to the highest principles of vocal or operatic art. He is also a very skillful actor. Another artist of unquestionable merit is Julia Clausen, who sang Amneris in an exemplary fashion. The possessor of a big, vibrant contralto voice which is used with a finesse that reveals its finest shades. Miss Clausen never resorts to the ingratiating habits of the common singers which include a disagreeable forcing of the low notes. She sings with the ease and judgment of the finished artist. She, too, does not exaggerate the passionate moments of the princess, for excessive anger would invariably mar the dignified character of the role. Miss Clausen acts just as she sings, with a sincere abandonment into the most refined usages of genuine vocal art. Giovanni Polese, who the evening previously sang the difficult role of Rigoletto, again distinguished himself as Amorusio with his smooth, velvety voice, used with fine artistic judgment. Miss Riegleman was exceptionally fine added its share to an ensemble the like of which is rarely heard anywhere in the world. Gustave Huberdeu as the King, Allen Hinkley as Ramfis, Emilio Venturini as the Messenger and Mabel Riegleman as the Priestess (sung behind the scene) all fitted splendidly in this excellent cast. The voices as well as the interpretation matched the general excellence of the performance. Miss Riegleman was in exceptionally fine voice and sang with better taste than is usually displayed in this part. The incidental dances by Rosina Gall and the Corps de Ballet were exceedingly graceful and pleasing. Campanini conducted with the vigor and precision of a true master of the baton.

La Boheme Another Success.

Those who were artistic and ambitious enough to attend the performance of La Boheme on Wednesday afternoon surely were amply rewarded for their pains. It was one of the finest productions of La Boheme ever

heard in San Francisco, and this city has surely witnessed some excellent performances of this opera. The editor of the Musical Review was prevented from attending this performance on account of his numerous other duties, but a representative assures us that it was ideal in every way. Giorgini was in excellent voice and impressed his hearers with being a splendid Rodolfo. Francesco Trevisani as Parolfinio, Giovanni Daddi as Benoit, Emilio Venturini as Parolfinio, Giovanni Polese as Marcello, Gustave Huberdeu as Colline, Vittorio Trevisani as Alcindoro, Rocco Francini as Sergeant and Frank Freisch as Dazaniere all fitted their roles splendidly. The voices were all excellent and the reading of the lines quite artistic.

The title role was in the capable hands of Alice Zeppilli, whose part soprano voice was used with fine musically skill. We sincerely hope we were unable to hear Miss Zeppilli personally and give her that credit which her art entitles her to, if we may judge from the report of friends upon whom we repose absolute confidence. Mabel Riegleman in the role of Musette afforded unalloyed pleasure. Miss Riegleman's voice and art match the role of Musette absolutely, and we can well imagine why her part in appearance and pressed with her work. She is petite in appearance and exceedingly active in deportment, and it would be impossible to secure an artist more suited and more competent to give this role an adequate interpretation. The scenic equipment was all that could be desired and the stage management as usual, was very excellent. A beautiful ballet divertissement followed the performance.

Elaborate Production of Lohengrin.

When it comes to presenting operas as they should be presented the Chicago Grand Opera Company surely knows how to go about it. We purposely delayed this week's edition of the Musical Review in order to publish as much as possible of the opera season and give our readers an idea of what returns they are getting for their money. We trust we reach the intelligent portion of our musical public, that is to say that portion that understands the difference between adulation of the "PRODUCTION" and the value of complete productions. "The PRODUCTION" is the thing which is not the star, and as long as you had anyone talk about this artist not having a good enough voice or that artist being not as good as one heard before you know that someone absolutely unfamiliar with music as an art is talking to you. As long as the individual efforts do not mar the ensemble of the production, fault-finding of place and instead of criticism it becomes "nagging." "The PRODUCTION" is the thing which is not the star, and as long as you had anyone talk about this artist not having a good enough voice or that artist being not as good as one heard before you know that someone absolutely unfamiliar with music as an art is talking to you. As long as the individual efforts do not mar the ensemble of the production, fault-finding of place and instead of criticism it becomes "nagging."

The Chicago Grand Opera Company as a PRODUCTION and from this standpoint it surely was excellent. The third act was never presented here quite so sumptuously, and with such careful adherence to realistic effects. The carnival scene especially was simply captivating. The orchestra is, of course, the main feature of any production and it would be impossible to hear a more satisfactory one than that of this company. The vocal score is really monopolized by four characters, namely, The Father, The Mother, Louise and Julien. Hector Dufranne, as the father, duplicated his triumph of last season. His smooth, ringing voice, backed by his exceedingly artistic interpretation, combined to make his reading of the role a very delightful experience. Louise, as the mother also interpreted the role very satisfactorily. Leon Campanola in the role of Julien was not as satisfactory as other artists we have heard here in this particular part. His voice was not very smooth nor his interpretation sufficiently intelligent to make it fit in with the splendid work of his fellow artists. He may prove more satisfactory later. In the third act he did not rise to the dramatic situation sufficiently to be interpreted by Mrs. Gwyn, however, was at her very best. We were amused to hear some of our opera goers speak depreciatingly of Miss Garden's voice. Since when did Miss Garden pose as a wonderful singer? We thought this matter had been definitely settled last season. Miss Garden is above all an excellent actress and a singer of sufficient artistic faculties not to mar her histrionic advantages. She gave an interpretation of the role of Mrs. Gwyn, which was realistic, and from a genuinely serious artistic point of view it would be impossible to imagine a better performance of the role. All the minor roles were interpreted with spirit and musical intelligence. Mabel Riegleman had ample opportunity to display her fine dramatic talents, including a very pronounced sense of humor.

What's the Matter With the Public?

When the Musical Review objected to the star system that enforced high prices for the benefit of friends and people in general accused us of lack of judgment in calling attention to this fact. They claimed that high prices were absolutely necessary for genuine operatic productions. Now when we have become convinced that they were partially right, they tell us that six dollars is too much money to pay for grand opera productions without the world's greatest stars. They say they would attend opera if the prices were not so high. In the face of this contention, we remember that these people who talk so wisely about high prices did not attend the splendid performances of the Western Metropolitan Opera Company with Carmen Melis, Montesanto, Lucia Botta, Leoncavallo and Fanny Antina at a \$2 seat. So nobody can get our sympathy when they talk about high prices. The trouble with so many of our opera goers is that they think they are intelligent and as a matter of fact they don't know anything about opera, although they ought to know by this time. One of them said the other day to us: "I don't believe what you say, and I don't believe what Mr. Mason of the Examiner says. I want to see for myself." And so far he has not been at the opera at all. That is the kind of people that are staying away. They don't know what they are on, else they say they only go on their own judgment which is supposed to be supreme, and then—they don't go. The society people talk about

a Municipal Opera House on which they want to spend a million dollars and for which they want to reserve all the seats for themselves, and then when real grand opera comes to town, they don't support it. Have you ever experienced anything crazier? We surely have not. We believed the people at the time they said that \$6 was too much money to spend, but when they did not attend the splendid opera season when \$2 were charged, they convinced us that they did not WANT to support opera. Well, if the attendance at the Tivoli Opera House is not any better next week than it was this week, they will not have a chance to support it for some time to come, and San Francisco will lose a very large measure of its musical reputation which everyone is so fond of. It makes us disgusted to hear the excuses offered why people don't want to attend operas and guessers. Why doesn't anybody come out and give reasons why they don't want to see the SHOW? Is it attended? This would be more conducive to getting musical reputation.

Next Week's Repertoire.

The Chicago Grand Opera Company is again at the Tivoli Opera House and once again the productions offered are without a flaw. The principals, chorus, oratorio, ballet and every imaginable detail are beyond criticism and San Francisco cannot lower its organization has again come to the coast. This afternoon Titta Ruffo, thoroughly recovered from his annoying laryngitis, will make his first appearance here as Tonio in "Pagliacci," with Jane Osborn-Hannah, Otto Marak and Armand Crabbe also in the cast, the first opera of the afternoon being "Cavalleria Rusticana," with Rosa Raisa, Ruby Heyl, Louise Berst, Giorgini and Gedrick in the cast. To-night Carolina White will reappear in her great success of last season, "Miliolla," in Wolf-Ferrari's wonderful work, "The Jewels of the Madonna," with a brilliant cast and the magnificent orchestra under the direction of Cleofonte Campanini. Tomorrow will be memorable in the operatic annals of San Francisco as at half past four Richard Wagner's sensational play, "Lohengrin," will be produced on a scale of magnificence hitherto unheard of here. The production was built in Vienna and the cast will be exceptionally strong, including Minnie Saltzman-Stevens, who makes her first appearance of the season, as Kundry, Otto Marak in the title role, Whitehill, Scott, Hinkley and many others. Monday evening Mary Garden will sing for the first time the titular role of Puccini's "Tosca," with Campanola and Polese in the other principal roles, and on Tuesday night Wagner's "Lohengrin" will be sung for the first time in many years, the cast including Osborn-Hannah, Clausen, Marak, Whitehill and Hinkley. In response to many requests the bill for Wednesday night has been changed to "Hamlet," by Ambrose Thomas, with Ruffo in the title role, and Zeppilli, Huberdeu, Scott and Gedrick in the principal roles. Thursday night, again appear, in his famous role of "Don Giovanni," the cast including Carolina White, Rosa Raisa, Giorgini, Huberdeu, Trevisani and Scott. Saturday afternoon Mary Garden will repeat "Thais" and Saturday night a gala farewell will be given.

STOCKTON HIGH SCHOOL STUDENTS' SUCCESS.

Clever Members of Well Trained Music Classes Present a Fine Performance of The Chimes of Normandy Revealing Unusual Talent.

The Stockton Mail of March 11th, had the following to say of a recent presentation of The Chimes of Normandy by High School students of that city: "The Chimes of Normandy," as presented by a coterie of high school students and other local talent at the Yo Semite theater last night was a distinct success from many standpoints. It was the first night of the high school, and throughout the various scenes interpretations of their individual roles. A crowded house witnessed the excellent performance. Throughout the applause was generous, and this indicated beyond all doubt the appreciation of the talent shown. Miss Blanche Hillegas as Germaine, a winsome maiden with a lovable character and pleasing ways, handled a difficult role with an ease and grace that surprised even her most ardent admirers. Miss Hillegas is a pupil of Professor Dow, and she won her audience from the start. There was a certain dignity about her portrayal which was hard to solve. Miss Hillegas carried herself effectively and shone brilliantly forth as a vocalist of more than ordinary ability. Tokens in the way of flowers over the footlights testified to the impression that Miss Hillegas had so easily the favorite.

James McAdam as Gaspard, a miser, had perhaps the most difficult part, and he acquitted himself in a manner that was pleasing in the extreme. As Serpolette, a wail, Miss Eda Lawson, like all those who surrounded her, sang very well. Ardath Van Ledingham, Cyrene Morris, Vivian Colestock and Gennis Hall gave careful delineations of village life. Both sylvesters, war-son and William Davenport as a marquis and a fisherman, respectively, displayed well modulated voices. Justus Kirkman, the bailiff, and Robert Travis, the notary, were there pompously. The chorus was a gem. There were tall, short and medium maidens attached thereto. The costumes of the quaint Norman type were very effective and, added to this, the setting was strictly in keeping with the scene of the play. The high school and the Yo Semite theater are undividedly in the best of course inspiring music.

In closing, credit should be given Mrs. Rose Edwards, who staged the play for the students, and F. F. Ballasays, director of music in the high school, who worked indefatigably with the student-players. Both Mrs. Edwards and Ballasays have been in the undivided attention to the production, and the manner in which the public received the same is evidently deeply appreciated by both.

A. A. P.

FINAL GERARDY CONCERT VERY ARTISTIC.

Great Cellist is at His Very Best, and Gabriel Ysaye, Although Somewhat Improved, Still Exhibits Signs of Pronounced Mediocrity.

By ALFRED METZGER

From a purely artistic standpoint the concert given by Jean Gerardy at the Columbia Theatre last Sunday afternoon was one of the most delightful successes of the season—that is to say, as far as it concerns the work of Gerardy himself. It would be difficult to imagine a finer conception of the Beethoven Sonata than Gerardy revealed on this occasion. The musical depth of the various periods, the contrasts of emotional sentiment in the four movements, especially the one between the adagio cantabile and allegro vivace—the former presented in a truly singing fashion and the latter in an inspiring, vivacious spirit. Brilliance of technique and accuracy of phrase are also among Gerardy's charming faculties, but his greatest claim to genius is a compelling force of pronounced intensity of temperament that draws you to him and that rivets your attention throughout his performance. It is quite frequently that this wealth of artistic temperament interferes with the smoothness of his tone, especially in the higher positions, but since dramatic intensity and emotional abandonment in music are far more important than mere purity of tone (that is, only as far as quality is concerned), an artist should not be blamed for any occasional adoption of a somewhat "rough" tone. At times the character of a composition even demands a "rough" tone in order to be typical.

To our way of thinking the best achievement on the part of Gerardy was the Saint-Saens concerto. Here the delicacy of execution so greatly characteristic of the French school of composition came well to the front. In this respect Gerardy has much in common with Fritz Kreisler. Both these artists excel in the execution of dainty composition, and they excel to such a degree that we can not think of their equal just at this moment. Besides this truly wonderful concerto, Gerardy interpreted the last three numbers on the program, namely, Adagio Pastorale (Händel), Wiegengied (Schubert), Papillon (Popper) with equal finesse, and since these three gems were the closing numbers, it was Gerardy's delicacy of execution and limpidity of technique that stuck to the memory with singular adhesive force. Nevertheless he showed pronounced vigor and dramatic fervor in the impressive Kol Nidrei by Bruch, and facile technical brilliancy in the Popper arrangement of a Liszt Hungarian Rhapsodie. We can not imagine greater cello playing than that of Gerardy.

We must do Carl Bruchhausen the justice of stating that he played with better artistic judgment last Sunday than on the previous occasion. Still he remains a perfunctory pianist and accompanist. He wants to be led rather than keep abreast with the artist. He does not exhibit the assurance of the born accompanist. He plays the notes and occasionally brings out certain shadings, but otherwise there is no display of individualism. Of course, we understand that an accompanist should be subordinate to the soloist, or rather should not display individualism, still he should not be entirely in the background and permit the soloist to drag him along by the hair. There is a happy medium which only a born accompanist is able to discern—Mr. Bruchhausen did not discern it during his San Francisco appearances.

Gabriel Ysaye did not strengthen our opinion of him with his playing last Sunday afternoon. Although his first name is that of an angel, we can not say that his playing could be placed in the same category. On the contrary, at times it surely sounded like the other extreme. Some people have told us that Ysaye played beautifully in Berkeley and Oakland. Now what can there be about Berkeley and Oakland to make Ysaye play the violin so that you can hear him listen to a straight face? Not having heard him in the proximity of the classic Greek Theatre or the handsome Hotel Oakland we can not personally vouch for his display of genius across the Bay, but must take the word of our friends who also know something about music. But in San Francisco Ysaye surely was not justified in appearing before us as an artistic violinist. Had he been we would surely try to secure for him a position more in conformance with his talents—a floor walker at a fashionable drygoods store, for instance, would fit his handsome personality to a T. No one can tell what the future may have in store for Gabriel Ysaye; we hope it will be something that will keep him away from San Francisco, until just at the time when he will be well to become inoffensive to the ear. We have said all we could about young Ysaye's playing at the first concert. We have nothing to add. The best we can say of his playing at the second concert is that he played almost as bad. Anyone who has faith in Mr. Ysaye's future as a great violinist is of a more optimistic temperament than we are.

ALCAZAR THEATRE.

The next offering of the two distinguished stars, Herbert Kelcey and Edith Shannon, at the Alcazar Theatre, commencing next Monday night, will be Maria Morton's splendid society drama, "Her Lord and Master." This play was one of the big successes of the former Kelcey-Shannon season at the old Alcazar on Sutter Street. The stars also won signal triumphs in this vehicle in the East. "Her Lord and Master" is in four acts. The story rises on the shooting park of an American millionaire in the State of Indiana. It is here that the millionaire, Stillwater, and his wife have lived all their lives and accumulated their wealth. So attached to their state are they that they have named their baby daughter Indiana. When the play opens, Indiana is a grown girl just budding into womanhood. A party of English gentlemen, among them Lord Canning, her home-lever, will be in the village. He believes her to be with a young American named Glen Maudslowi. Lord Canning proposes to her and the glare of the

E. C. WOOD RESIGNS FROM BALDWIN COMPANY.

General Pacific Coast Manager of Great Eastern Firm Leaves After Years of Splendid Constructive Work, Much to the Regret of Hundreds of Devoted Friends.

The surprise in music trade circles of San Francisco recently was the resignation of E. C. Wood as general manager of the Baldwin Company on the Pacific Coast. Mr. Wood states that he leaves the house that has possessed his deepest affections and most earnest co-operation during twelve years with the friendliest and kindest of feelings, and some of the officers who visited the San Francisco branch lately also expressed themselves in the most appreciative terms of Mr. Wood's activity with the firm, and especially his efforts in their behalf in San Francisco during the last few years. In a way, Mr. Wood, personally, apart from his position as general manager of the Baldwin Company, has endeared himself so much to the professional element of our musical public that he has become somewhat associated with the social and artistic musical life of San Francisco as well as the commercial life. The writer has found in him a gentleman deeply interested in musical progress in the community and in many ways a staunch friend, and we sincerely hope that Mr. Wood may find his interests shaping themselves in such a way that he may remain on the Coast and continue to exert his beneficial influence in behalf of encouragement of worthy musical endeavors. The Pacific Coast Musical Review is not a trade paper, and consequently what tribute we may bestow upon Mr. Wood is not inspired from any selfish or business reasons. We merely want to express to him our personal regard and esteem for his zeal in behalf of his firm as well as for musical interests in San Francisco in general. And we trust that he can be induced to accept some of the handsome offers that have been made to



E. C. WOOD

The General Executive Officer Who Resigned as General Manager of the Baldwin Company's Pacific Coast Branch Recently.

him since his resignation has become public. The Pacific Coast Musical Review wishes Mr. Wood godspeed in anything he may undertake.

Another phase of E. C. Wood's popularity is the affection he has engendered among those under his supervision. He has occupied more the position of a friend than of a manager. With leniency as well as subordinates Mr. Wood always employs a policy of kindness rather than severity, and he has found that often more can be accomplished by gentleness and kindness than by severity and impatience. It is but natural that under such conditions employees have become very fond of Mr. Wood in whom they found a friend always willing to listen to their disappointments as well as their successes, and one who was always ready to encourage them when things did not go exactly as they should have gone. The impression of his many fine qualities as a gentleman has spread among the music trade where he has become one of the most respected of its members. Anyone so singularly adaptable to California conditions should remain among us. For the present, Mr. Wood has no definite plans. He expects to rest for a few weeks, spending his vacation with his family in Riverside, Cal. After he has thoroughly enjoyed a well earned rest, he will announce his plans.

The Pacific Coast Musical Review is in receipt of the March number of Notre-Dame Quarterly. The publication again reveals fine judgment in its editorial work, and the numerous articles, including both prose and poetry, are collected with singular good taste and an understanding of what is best for those interested in an ideal educational institution. The work is also handsomely illustrated with picturesque scenes and striking portraits.

PACIFIC MUSICAL SOCIETY CONCERT.

Program Included a Delightful Mozart Composition for Piano, Clarinet and Viola Which Was Very Effectively Interpreted.

The concert given at the Colonial Ballroom of the St. Francis Hotel by the Pacific Musical Society on Wednesday morning, March 10th, proved to be unusually meritorious. Miss Emilie Gnauck, pianist, played several solos with pronounced musicianship, brilliant technique and splendid poise. Miss Gertrude Postel, contralto, possesses a very pleasing voice of warmth of timbre and she sang with natural adaptability and evident enthusiasm for her work. The feature of the program was the reading of a Mozart Trio Op. 14 No. 1, interpreted by Mrs. William Ritter, piano, Nicola Zannini, clarinet and Rudolph Selger, viola. This is a very charming and beautiful work and it was interpreted by the three artists with reverence for the old Mozartian tradition, which are so frequently violated nowadays. The ensemble work was excellent, with the possible exception of slight "intonal" defects apparent until the players caught their breath, as it were, in the first movement.

The contrapuntal effects of the first movement were effectively emphasized, the tone weight and balance being exceptionally praiseworthy. The third movement, with a great deal of enthusiasm and did not lack in interest for a moment. The last movement was probably the best played and left one with the impression of wishing to hear this delightful work over again. Mrs. Ritter exhibited splendid musicianship and excellent taste. Her phrasing was beyond reproach. Mr. Zannini's work on the clarinet was, as usual, smooth, well controlled, excellent in color and intonation, with a lovely tone which is such a delight to the ear. This was Mr. Selger's debut as a viola player and he has reason to be proud of his apparently seasoned work. His tone was brilliant at all times and blended perfectly with the other instruments. His well known talents as a violinist seemed even enhanced, if anything, on the viola. The Pacific Musical Society is entitled to gratitude for giving this and other chamber music, thus demanding unusual instrumental combinations, which we could not hear often in this city, without the aid of such a society.

Mr. Bulotti, tenor, was also one of the soloists and he pleased tremendously with his beautiful singing. It would really be difficult to say which of his numbers was the best as all were splendidly done. He was in excellent voice and delighted with his clear enunciation and beautiful shading. Mr. Waldrop at the piano was as ever Mr. Waldrop and higher praise than this we can not bestow. E. M. H.

THE LORING CLUB CONCERT.

The Loring Club gave the third concert of its thirty seventh season at the Loring Rite Auditorium on Tuesday evening, March 10th, in the presence of an audience that taxed the seating capacity of the spacious auditorium. The fact that every concert of this popular organization, under the direction of Wallace A. Sabin draws record audiences is sufficient evidence for the excellence of these concerts, for the public of San Francisco is not too eager to attend musical entertainments consisting of the very best class of entertainments. Therefore the Loring Club and Mr. Sabin are entitled to more than ordinary credit for giving concerts of a sufficiently attractive nature to appeal to the public at large. They contribute a large share toward making San Francisco more and more of a music loving community, even though at times it would seem as if this were an impossible task.

On this last occasion, as on previous events, the Loring Club impressed the large audience with the even tone balance, the accuracy of intonation and the spontaneity of attack. There was also prevalent a certain gratifying amount of virility that manifested itself especially in the more vigorous of the male choruses rendered on this occasion. Mr. Sabin possesses a singular knack of obtaining very effective phrasing from his big choruses, and in the climaxes which rise from a hardly audible pianissimo to a crashing fortissimo the effect is constantly inspiring. The biggest success of the evening was "Before the Dawn," a composition by W. Franke Harling, a rapidly rising American composer. The work is noteworthy because of its rich scoring, graceful harmonic treatment, and its work demanding pronounced vocalistic phrasing, and the Loring Club under the able direction of Mr. Sabin, was fully able to do justice to the same. Easton Kent, tenor, was the soloist and he was rewarded with well merited applause. W. Villalpando played an impressive cello of ligato and Frederick Maurer presided capably at the piano.

The soloist on this occasion was Mrs. E. E. Brunel. Mrs. Brunel is one of our most active and most successful vocalists. She possesses a smooth, pliant soprano voice which she uses with superior artistic judgment. She phrases with considerable intellectuality and her breathing as well as tone work are worthy of special attention. The program consisted of a number of delightful choral compositions, three Irish songs mentioned two Mendelssohnian choruses, which may be conducted with the assurance and enthusiasm of the genuine leader.

A concert will be given by Thomas V. Cator, Jr., pianist, and Mme. Gabrielle Chapin-Woodworth, soprano, under the auspices of the San Francisco District Chapter of Music of the California Federation of Women Clubs. The program will consist partly of compositions by Mr. Cator and partly of works of operatic composers. The event will take place at the Red Room of the Palace Hotel on Tuesday evening, March 31st. For their particulars will appear in the next issue of this paper.

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ARTHUR CONRADI OPENS STUDIO.

Arthur Conradi, the distinguished American violinist, who came to San Francisco last September at the instigation of a local conservatory of music, has severed his connection with that school and has established himself as a private teacher and soloist. Conradi is an American by birth, being a native of Baltimore. He began his musical education at the age of four, studying the piano under the tuition of his mother who was one of the prominent pianists of Baltimore. His violin studies were begun when he was twelve years old under his father's supervision, who was an amateur violinist of unusual ability. Six months later he won the competitive violin scholarship at the Peabody Conservatory, and succeeded in holding this honor until he was nineteen.

After several years of study in Berlin, he made two concert tours of America, and engaged in teaching in Baltimore and Philadelphia. Three years ago he returned to Berlin to resume teaching and concertizing, meeting with splendid success. Mr. Conradi's ability as a teacher and soloist is unquestioned. His repertoire is very extensive. Issay Barnas, the famous violin pedagogue of Berlin said of him that he was the most brilliant American violinist that ever came to his notice. Mr. Conradi has numerous press comments that testify to his efficiency and from among these we chose the following as the most representative:

Mr. Arthur Conradi's great triumph was the Bach Chaconne, which requires an artist for even its ordinary performance. Conradi is a violinist by nature. He has physical vigor and a full determination to achieve the greatest kind of success.—Baltimore American, May 26, 1907.

He is a sincere and competent artist and possesses all the qualifications which are bound to give him a high position among the great violinists of his day.—Musical Courier, New York, February 10, 1909.

Arthur Conradi again proved himself one of the foremost violinists in a recital last evening. A sweet, full tone, a perfect command of the bow and a well-developed, healthy musical education place him among the great violinists of the world.—Der Deutsche Correspondent, Berlin, April, 1912.

Last Tuesday evening Mr. Arthur Conradi, the celebrated violinist, appeared in recital in Westminster before a large and representative audience. Mr. Conradi's program was of unusual difficulty and versatility and showed the young violinist to be an artist of the highest type. The Corelli, "La Folia," was played with a sincere and intelligent understanding of the noble and dignified simplicity which distinguishes the compositions of the early Italian period. In the Cadenza by Leonard he proved himself a master of technical difficulties. In the Rondo Capriccioso of Saint Saens, the violinist again displayed his remarkable technique, and gave a buoyant brilliancy and finished style to his interpretation, which marked it a truly wonderful performance.

Mr. Conradi closed the program with a most brilliant rendering of Wienawski's Polonaise in A major.—London, April 8, 1910.

Of the soloists, the playing of Mr. Conradi was most gratifying. His tone is big and well rounded and his readings are marked with sincerity, intelligence and enthusiasm.—Baltimore Sun, January 21, 1908.

FRITZI SCHEFF AT THE ORPHEUM.

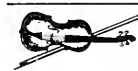
Fritzi Scheff, the vivacious and thoroughly musical prima donna soprano, is scoring a well-merited triumph at the Orpheum this week. From the purely artistic point of view, Miss Scheff is the foremost among the distinguished artists presented by the Orpheum management so far. We do not mean that this preference is due to actual international fame, for the Orpheum has presented a number of artists equal to Miss Scheff in the matter of fame and name. But none of them have been in the zenith of their career like Miss Scheff is unquestionably at the present day. This successful artist's accomplishments are so familiar to the readers of the Musical Review that it becomes superfluous to go into details at this late day. Suffice it to say that her voice is as clear and true as ever and that her interpretation is characteristic of that Viennese spirit for which she has become famous. She sings a number of songs especially suited to her fine artistic faculties, and among them is of course the "Kiss Me" song from Mlle. Modiste. Miss Scheff is beyond a doubt one of the highest successes the Orpheum has had in recent months. This goes to show that Orpheum audiences are singularly apt in the selection of genuine merit.

A. M.

KOHLER & CHASE MATINEE OF MUSIC.

The soloist for the regular weekly Matinee of Music which will be given under the auspices of Kohler & Chase this Saturday afternoon will be Mrs. Mary Ordway Brookover, contralto. Mrs. Brookover is one of the most successful and most gifted vocalists recently becoming identified with San Francisco's best artistic forces. She is a pupil of Mme. Marks, but has for some time enjoyed an enviable reputation among California's professional artists. She possesses a rich, velvety voice of fine compass and quality, and she sings with an intelligence rarely heard in local concert circles. She has been professionally active in various ways, including the concert, opera and music club field and is now so thoroughly established that she has become permanently identified with California's musical life. Mrs. Brookover will sing a group of classic songs, the interpretation of which is her special accomplishment. There will also be an instrumental section of the program which will be interpreted on the Knabe Player Piano and on the Pipe Organ by Mr. Vargas.

The Orpheum Club, Oakland Cal., of which Edwin Dunbar Crandall is the director, gave a concert on Tuesday evening, March 17. A review will be given here at an early date.



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"Parisien" \$2 to \$7, other operas, \$2, \$3, \$4, \$5 and \$6.
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M. P. THOMPSON, NEW BALDWIN CO. MANAGER.

Pacific Coast Representative of Baldwin Company Has Been With the Famous House Seventeen Years and Has Already Become Fond of San Francisco.

Morley P. Thompson arrived here last week from Cincinnati to take charge of the Pacific Coast Branch of the Baldwin Company to succeed E. C. Wood who resigned about two weeks ago. The editor of the Pacific Coast Musical Review had a very pleasant chat with Mr. Thompson who is not yet sufficiently acquainted with the city to give any definite ideas as to his plans or intentions. He has been seventeen years with the Baldwin Company and has proved himself exceedingly valuable and able to fill an executive position with the necessary amount of satisfactory business results. He has been very favorably impressed with San Francisco, which city he classes in line with New York and Chicago in energy and enterprise. He was immediately struck with the lively appearance of the city's principal thoroughfares. He also has been fortunate to taste some of the Western metropolis' finest climate and he naturally believes that he can become one of us. Mr. Thompson has already experienced the exhilaration of the San Francisco atmosphere, and he is convinced that the future of the Baldwin Company on the Pacific Coast is indeed a brilliant one, inasmuch as the house is already so well established that its various relations with the public and its employees have borne exceedingly gratifying results. Mr. Thompson makes the impression of being an energetic, straightforward and sincere business man who is willing to give his best for the good of his great house, thus entrenching him with one of the most responsible posts at its command.

ABOUT HELEN KELLER AND THE FLONZALEYS.

While in Detroit recently the Flonzaley Quartet had the interesting experience of playing privately for Miss Helen Keller, the remarkable blind and deaf woman who has attained such an extraordinary degree of mental development despite her natural handicaps. The Flonzaleys were scheduled to give a public performance in Detroit, and they played for Miss Keller during their rehearsal period. It was most interesting to the members of the quartet, to note the effect of their play-masters on their unique audience. The first number selected was a Beethoven adagio. No sooner had the playing begun, than Miss Keller's face became fairly illuminated. She "listened" attentively, though whether the sensations she experienced were physical or purely mental it is difficult to say. One thing that was especially noticeable was the fact that the low notes afforded Miss Keller greater pleasure than the high ones. Moreover, she was quite able to distinguish the different instruments and the changes in the character of the compositions.

"The music was like the trembling of wings," was the way she expressed it. At times her ecstasy was so great that she was hardly able to remain quiet, her emotions fairly overcoming her. The experiment was tried of having her place a hand on the body of each instrument while a violin and cello duo was played, and the vibrations so received seemed to add to her enjoyment. Once in a while there were certain tones she was unable to catch, and this fact was revealed by a change in her facial expression. Only two other persons besides Miss Keller were present at the rehearsal, one of the objects of which was to test a new device by the use of which her power of sensing sound may be improved.—Chicago Musical Leader.

ORPHEUM.

Fritz Scheff the brilliant Viennese Prima Donna, who is reigning in vauville the splendid triumph she won in grand and only one, on the last week of her engagement at the Orpheum this Sunday matinee when in conjunction with her great new show will be presented, Paul Armstrong, author of "Jimmy Valentine" and other successful plays, will present his latest effort a one-act drama called "To Save One Girl." It has to do with the use or rather misuse of political power for personal benefit. Its hero is a reform legislator who refuses to support a corrupt bill and in consequence is made the victim of a frame-up the purpose of which is to ruin and disgrace him and to besmirch the character of an innocent girl "To Save One Girl" will be rated by a strong cast which includes Donald Fuller, Ruth Boyce, Seth Smith, John E. Jones, P. Thomas, and others. Rich, Thayer and Eddie Watson, Mabel Kingston, who has long been one of the joys of vaudeville, has formed a new partnership, having joined forces with George Ebner, a comedian of recognized ability. They will present a singing, talking and dancing act called "A Vaudeville Flirtation."

Whirl Rives, the first and only first in vaudeville as prima donna, is presenting at Leo Falls "The Eternal Waltz" which is a story of the life of the heart, a story of grand olden times by Edgar Allan Wolf, with music by Anatole France. She is supported by an excellent company. The Harries are English novelty jumpers, that is to say, a member of the team is his fair assistant, and the other two are comedians between the acts. The Harries are English comedians, who have won the English championship belt for the numerous third prize having cleared a little over forty dollars. The Korman Brothers, Jack and Phil, black and white comedians, will entertain with "The Comedy of Errors" and "The Comedy of Errors." Mather and Elvira, novelty comedians, and the French extraction, who show comedy in their action and execution, will introduce "The Paris Dance" which is the one used by the ladies and the Hat Dance which is popular at all functions. It will be the last week of the Black Monkey Bowlers, Adam and Eva.

SHORT ITEMS OF INTEREST.

The skillful ensemble organization founded by E. M. Hecht has been rehearsing with brilliant success during the last year and a half. It will shortly present for the first time in San Francisco a Quintet for flute and strings by Jan Pratsch-Buys, the eminent Viennese composer. This ensemble society played the work the other day for Gabriel Ysaye and Mr. Bruchhausen in Mr. Hecht's studio in the Kohler & Chase Building. Neither of these musicians had heard the work before and followed it with intense interest. They expressed themselves as being delighted with the composition which they considered a work of an extremely high order. They were particularly pleased with the interpretation of the composition and expressed gratification at the splendid ensemble displayed by the members. Mr. Ysaye, Mr. Bruchhausen and Mr. Hecht played the Cesar Cui Trio for flute, violin and piano, and a Bach Sonata in G major for the same combination, much to the delight of the other members of the ensemble club, who are: Louis W. Ford, first violin; Nikola Weiss, second violin; Clarence E. Evans, viola; and Victor de Gomez, cello. Mr. Hecht is doing a great deal for chamber music in this city and it is hoped that he may be induced to bring his ensemble organization before the public in a series of three concerts next winter.

The Geo. J. Birkel Company of Los Angeles, the leading music house of Southern California, suffered a loss by fire about two weeks ago. The fire originated in the workshop on the sixth floor. Fortunately the fire department kept the fire from spreading and the main damage was done by water which spread through the entire building. It damaged the stock in the neighborhood of \$5000 and the building \$6000. The loss was settled with the adjusters within forty-eight hours.

The following program was rendered at the meeting of the Mansfield Club, held at 238 Cole Street, on February 25th: Pollack Brilliante (Weber), Miss Lorraine Ewing; Etude, E. major (Chopin), Mrs. Hazel H. Mansfield; Valse de Concert (Moszkowski), Miss Bernice Levy; Cambrisa, A. minor (Vulliamy), Prelude, A. major (Chopin), Prelude, C. minor (Chopin), Overture to "Tannhauser" (Wagner-Liszt), Miss Stella Howell; Wal-



ARTHUR CONRAD
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zer—Preludium (Poldini), Miss Esther Hjelte; Sonata No. 1, F. minor (Beethoven), Nocturne, A. major (Field), Romance, E. flat (Rubinstein), Staccato Etude, C. major (Rubinstein), Hugo Mainsfeldt.

Wagner's wonderful work, "The Ring," was shown recently in a pictorial musical by Miss Vivian Grant. Pictures, beginning with the opening scene in Das Rheingold and continuing through Die Walkure, Siegfried, until the closing scene in Götterdämmerung, were thrown on the screen. There was also musical accompanying by Miss Grant from each of the music-dramas in the cycle, the musical painting and the scenes on the screen being simultaneous. Musical paintings—"Rainbow Bridge Scene" (closing scene Das Rheingold), "The thunder storm and the rainbow," "Walthalla" (arranged by Liszt), "Hymn to Spring" (Act I, Scene II, Die Walkure), "Ride of the Valkyries" (Act III, Scene I, Die Walkure), "Magic Fire Scene" (Act III, closing scene Die Walkure), "Siegfried in the Forest" (Act II, Scene III, Siegfried), "Siegfried's Death and Funeral March" (Act III, Scene II, Götterdämmerung), "Finale."

The newspaper fraternity of San Francisco was shocked last week with the news of the sudden death of W. W. Naughton, President of the Press Club, and for years one of the most prominent newspaper men in the West. Mr. Naughton was associated with the San Francisco Examiner, and throughout his eventful career he had made hundreds of staunch friends and admirers who mourn his loss and will always remember him as a cheerful, cheerful companion and colleague.

Mrs. Frances Rock Shaffer gave a piano recital at the St. Francis Hotel last week which was attended by a cultured audience. She gave evidence of fine musicianship, exhibiting a brilliant technique and phrasing of more than usual poetic sentiment. Mrs. Shaffer ex-

cels in the more vigorous style of pianistic interpretation and consequently she scored very heavily in the more dramatic school of compositions. She made an excellent impression and hearty applause rewarded her for her splendid efforts. The program included works by Chopin, Schumann, Scriabin, Mendelssohn, Paderewski, Weber and Liszt.

The McCoy Piano Club gave a recital on Saturday morning, March 14th, when the following excellent program was efficiently presented: Mozart—Fantasie Sonata, C. minor, Miss Lydia Roberts; Beethoven—Op. 31, No. 2—Sonata, E. flat, Schubert—Impromptu, B. flat, Douglas Gould; Balakireff—An Idylle, Moszkowski—En Automne, Miss Vera Beall; Verdi—Aria from Traviata, Miss Stella Coughlin; Chopin—Op. 31—Scherzo, B. flat minor, Lydia Roberts; Op. 9, No. 2—Nocturne, E. flat, Gretchen Sevensen; Op. 27, No. 1—Nocturne, C. sharp minor, Miss Corona Williams; Op. 15, No. 1—Nocturne, F. minor, Miss Agnes Graff; Op. 27, No. 2—Nocturne, D. flat, Miss Lydia Roberts; Op. 15, No. 2—Nocturne, F. sharp, Miss Kathryn O'Hearn; Op. 64, No. 2—Nocturne, B. major, Miss Elise McFarland; Op. 15, No. 3—Nocturne, G. major, Op. 57—Berceuse, Op. 47—Ballade, A. flat, Miss Frieda Wansner; Two Etudes, C. sharp minor and C. minor, Miss Mary McDermott; Op. 42—Valse, A. flat, Miss Gladys Vernon.

The fourth of a series of six Nash-Wetmore concerts will be given at the St. Francis Hotel next Tuesday afternoon, March 24th. The following program will be presented on this occasion: Sonata for Piano and Violin, Op. 32 (Esposito), (first time in San Francisco), Miss Carolyn Augusta Nash, Mr. Ralph Duncan Wetmore; Concerto, Op. 9, for Two Violins (Zilcher), Miss Carolyn Augusta Nash, Mr. Ralph Duncan Wetmore; Mr. Sigismondo Martinez at the piano; Violin Solos—Adagio (Vieuxtemps), Polonaise (Wieniaski), Mazurka (Chopin), Sonata for Piano and Violin, Op. 47 (Beethoven), Miss Carolyn Augusta Nash, Mr. Ralph Duncan Wetmore.

Harald Pracht, the well known baritone, has entered the music trade field. He has recently been appointed the factory representative for the Strick, Zedler, Decker & Sons, Inc., of Berkeley, and Christian Piano Company. In addition to these lines, Mr. Pracht is selling other makes of pianos. Mr. Pracht's headquarters are in the Heine Building on Stockton Street. This young musician has a host of friends who no doubt will be glad in hearing of his success and congratulating him upon the expansion of his activities. If Mr. Pracht makes as fine a piano salesman as he did a singer he ought to do very well indeed.

A very delightful Sonata and Trio afternoon was given at Century Club Hall on Saturday afternoon, March 14th, by Mrs. Jane Ralph Bessette, Miss Vie Brown and Miss Helen Saylor, pianists, pupils of Alma Schmidt Kennedy; Herman Martonne, violinist, and W. Villalpando, cellist. The three young pianists acquitted themselves exceedingly creditably and revealed pronounced talent. Their technique was exceedingly smooth and brilliant and their reading of the difficult works was sufficiently impressive to justify one in assuming that their training had been excellent and their adaptability more than usually in evidence. Herman Martonne and W. Villalpando showed their musicianship and artistry by their pronouncedly in those works in which the pianists had their able assistance. The complete program was as follows: Sonata, G. minor (Grieg), Herman Martonne and Miss Vie Brown; Suite, D. minor (Schott), Herman Martonne and Miss Helen Saylor; Trio, Op. 50 (Tschaiowsky), Mrs. Bessette, Mr. Martonne and Mr. Villalpando.

Sherman, Clay & Co. introduced recently a very clever advertising scheme. A moving picture play entitled "It's So Easy" was presented during a period of three weeks at the leading moving picture theatres of San Francisco. This play included an object lesson on the usefulness of the Pianola. It also showed a portion of Sherman, Clay & Co.'s new player piano sales room and the sale of a Pianola was shown in full action. The advertisement must have proved a very profitable one. W. V. Swords, of the Aeolian Company of New York, visited San Francisco about this time and he was so impressed with the idea that he forwarded the film to his home office, where it will no doubt undergo changes and improvements and be used throughout the Eastern cities.

CORT THEATRE.

Margaret Illington, with the same splendid supporting cast intact, returns to the Cort Theatre tomorrow evening in "Bayard" and "Within the Law," which, when first presented here two months ago, registered one of the most sensational popular triumphs in the theatrical history of San Francisco. Seldom, if ever, has any actress or attraction attained such a dramatic and unanimous approval as was accorded Miss Illington and "Within the Law" at the time of their brilliant visit in January, and the record demand for seats indicated that the Veller play might have been acted to crowded houses long beyond the two weeks' booking allotted it had not prior contracts of the Cort Theatre rendered impracticable an extension of the engagement. To accommodate the hundreds who were unable to obtain seats at the time arranged for, and Miss Illington's visit was at once arranged for, and Miss Illington, who has just concluded a tour of the southern part of the state that was a continuous duplication of her San Francisco success, altered her plan of proceeding eastward in order to return to the Cort tomorrow evening, incidentally establishing the precedent of being the first star to play two engagements in this city in the same season.

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SHORT ITEMS OF INTEREST.

In addition to the changes occurring in the Pacific Coast branch of the Baldwin Company announced elsewhere in this paper, there have been added some new forces to the personnel of the staff. Among these additions are R. L. McFarland, who has been transferred from the Los Angeles branch of the house and who is an experienced salesman and an active member of the music trade cult. George H. Ball, formerly of the Cincinnati house, is also in the San Francisco house as one of the principal salesmen. He is a very energetic young man whose pleasing personality makes him many friends. Then there is H. G. Runyon, also from the Cincinnati house, who has been added to the office force and feels quite at home in San Francisco. E. M. Guise, the former house manager of the Baldwin Company, left recently for the East where he has entered a new sphere of activity. Mr. Guise has made hosts of friends during his sojourn in San Francisco. His gentlemanly manners and his brisk, energetic mode of handling difficult problems has earned him the esteem of all those who came in contact with him. Mr. Guise has the capacity of making friends and he will not fail anywhere. We extend to him the best wishes for his future career, in which we are certain he will be successful.

Mrs. L. V. Sweesey gave a very interesting lecture on "Musical Mentality," with practical demonstrations, at the Manning School of Music, at 2550 Jackson Street, on Friday evening, March 6th. Mrs. Sweesey gave ample evidence that she is fully conversant with her subject, and that she has not only studied it thoroughly and become familiar with every phase of it, but that she possesses the rare ability of conveying her ideas to others in a manner that makes a lasting impression. In order to do justice to Mrs. Sweesey's lecture it should be reproduced in full in these columns, and we will try to induce Mrs. Sweesey to let us have this excellent lecture for purposes of publication.

Miss Frances Bowser, of the Musical News staff of Chicago, is now in this city attending the season of the Chicago Grand Opera Company. If the people of San Francisco do not get a move on and attend the exceedingly artistic and handsome performances, Miss Bowser will not be able to say anything complimentary about the "musical" atmosphere of San Francisco.

Musical trade circles of San Francisco heard with a great deal of regret of the sudden death of Leander F. Boyd, assistant manager of the Wilely B. Allen Company, the end of last week. Mr. Boyd has been associated with that firm for a number of years and his business acumen and executive ability have been greatly appreciated by those in charge of the Wilely B. Allen interests. Mr. Boyd leaves a host of friends who ad-

mired his many personal qualities. His death was due to heart failure.

The tenth and final symphony concert of the season took place at the Cort Theatre last Friday afternoon, March 13th. Jean Gerardy was the soloist and he made a very excellent impression on his audience. He played the Lalo concerto with splendid effect. But Henry Hadley was again in evidence as a conductor who does not seem able to hold his people together as the following extract from the San Francisco Chronicle shows. Miss Winchell in speaking of Mr. Gerardy said: "His annoyance was caused by failure on the part of leader and orchestra to keep to the proper tempo of accompaniment; they lagged and would have dragged the soloist back had he not asserted himself so violently that all instruments arose at once. His action was quick and commanding and showed his unmistakable determination not to have his art and artistry tinged with mediocrity. When the number was finished Gerardy received a storm of applause which continued till he had come forward six or seven times, and in his acknowledgments he generously included the work of the orchestra."

"The 'Symphonic Variations' followed the concerto—an arrangement not of the best, as the two numbers were so exacting they should have been more widely separated to save the fatigue quite apparent upon all participants. This Boellman work was also greatly advantaged over its former recital, the theme and elaborations being played with the perfection of finish, color and tone quality. The orchestral numbers included the Tschalkowsky 'Symphony' in E minor, one of the biggest and most impressive works of this Russian, and in the main it formed an attractive number, though a curtailment of the four movements would not have been regretted. In the midst of so much heavy musical literature one wearied, not with the beauty but with the demand on the mentality to grasp and fully appreciate all that was set before us."

The annual meeting of the Northern California Chapter of the American Guild of Organists will be held at 376 Sutter Street, Room 47, on Thursday evening, April 2d, when a general report of the work of the Chapter during the past year will be presented together with reports from the secretary and treasurer. The election of officers, and also of the executive committee to serve during the ensuing twelve months, will take place at this meeting. The following is the regular ticket prepared by the Nominating Committee: Dean, H. J. Stewart, Mus. D., A. G. O., Sub-Dean, Otto Fleissner, Secretary, Edgar L. Reinhold, Treasurer, Alfred Chaplin-Bayley, Librarian, Vincent de Arrillaga; Executive Committee—Warren D. Allen, A. G. O., Mrs. J. C. Aylwin, F. A. G. O., Miss Bessie H. Beatty, W. W. Carruth, Miss Virginia de Fremery, Mrs. E. H. Garthwaite, Samuel D. Mayer, John H. Pratt, Wallace A.

Sabin, F. A. G. O. Other tickets may be submitted at the meeting, or they may be filed with the Secretary. After the business meeting the Dean will give an address upon the subject of the Guild examinations, and members will be afforded an opportunity of making any inquiries on this subject. At the close of the Dean's address there will be a short musical program.

The annual Good Friday concert at the Greek Theatre, inaugurated three years ago by Paul Steindorff and the San Francisco Choral Society, will again be given next month when the subject will be as usual Rossini's magnificent Stabat Mater. Distinguished soloists, a big mixed chorus and a complete orchestra will take part in the performance.

A violin recital under the direction of Otto Rauhat was given Saturday, March 7th, at 359 Arguello boulevard, when the following players took part, with Miss Vira Parker, accompanist: Ave Maria (Bach-Gounod), Gladys Shoemaker, Eugen Braendlein, Grace Sime, Sylvano Moire; Intermezzo (Mascagni), Sylvano Moire; Bolero (Bohm), Etude Melodie (A. Nolk), Grace Sime; Sandmännchen (Brahms), Gavotte (Bohm), Gladys Shoemaker; Sereenade (Drda), Eugen Braendlein; Wedding March (Mendelssohn).

The third of three chamber music concerts will be given by the McIntyre Trio in Mowbray Hall, Piedmont, on Monday evening, March 23d. The program will include the Beethoven Trio in B flat, Op. 97, and the Improvise from the Richard Strauss violin and piano sonata. Miss Mary Ayres, soprano, will assist.

THE NINTH BETHLEHEM BACH FESTIVAL.

A feature believed to be unprecedented in chorus work anywhere, will be introduced at the Ninth Bethlehem Bach Festival to be held at Lehigh University on May 29 and 30. Dr. J. Fred Volle, conductor of the Festivals since their inception in Bethlehem and also conductor of two Bach Festivals at Berkeley, California, today announced that all solo parts in the Mass in B Minor will be sung by the Bach chorus of more than 200 voices. For a large body of amateur singers to essay the difficult solos heretofore given by professional artists will mean a tremendous demand upon the endurance and musicianship of these singers. The Bethlehem choir members, comprising persons in work as varied as steel making and college teaching, have been studying Bach for years, and they are eager for this unusual opportunity. Progress at the rehearsals this winter has been gratifying. The feeling is that, to have the entire rendition of the Mass given by singers so peculiarly imbued with the spirit of the work will make the 1914 Festival unique. Professional artists will be engaged as usual for the rendering of another work of the Festival, the Magnificat.



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The Pacific Coast Musical Review was the first paper on the Pacific Coast that boldly defended the rights of the resident musicians. Now, after thirteen years of hard struggle on the part of this paper, the daily newspapers try to coax advertisements from the profession. Why did the daily papers ignore the resident musician thirteen years ago?

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Price 10 Cent

CHICAGO COMPANY GIVES THIS CITY THE MOST ARTISTIC ENSEMBLE IN ITS HISTORY

Certain Society People in Order to Avenge Themselves for the Defeat of the Municipal Opera House Scheme "Bite Off Their Noses to Spite Their Faces" and Refuse to Attend the Opera Season.

By ALFRED METZGER

The attitude of a very few of our society people, of whom San Francisco has certainly no reason to be proud, toward the Chicago Grand Opera season just about to close, might be excusable in school children, but in grown-up people, whose years of discretion ought to have taught them how ladies and gentlemen have to deport themselves, in order to retain the respect of their fellowmen, such an exhibition of ill temper and ill breeding as manifested in this instance is decidedly reprehensible. Our information has come from several sources, but since one of these came through the columns of a daily paper as usual, the Chronicle, we quote from that particular article as follows: "Humbly the remarks of Mayor James Rolph, Jr., derogatory of the opera for the surprising decrease in the patronage of the Chicago Grand Opera Company, now filling an engagement at the Tivoli Theatre, John C. Shaffer, a director and member of the executive committee of the opera company, announced last night that the famous musical organization would not again be sent to San Francisco without a guarantee against heavy loss."

We should like to interpolate here the suggestion that a grand opera company, such as the Chicago organization represents, sent UNDER NO CIRCUMSTANCES be sent to the Pacific Coast WITHOUT A GUARANTEE FROM EVERY CITY IN WHICH IT EXPECTS TO APPEAR. To come here without such guarantee is flirting with financial disaster. The board of directors of this organization never did send the company here without guarantee. Last year Messrs. Dippele and Leahy had to give a bond of \$150,000 to bring the company out West. This year, we understand, the guarantee has come from certain directors of the company individually, the general director and business manager included. As a matter of fact, in both instances the guarantee should have been secured in San Francisco, as it was in every other city the company has visited. We can not see any advantage in this city not having to raise a guarantee for such an opera season. We should think the metropolis of the Pacific Coast ought to be PROUD to raise such a guarantee. And it ought to be ashamed to permit Los Angeles, Portland and Seattle to raise a guarantee, but itself refuse to do so. We do not agree with the Chronicle that this refusal on the part of the Chicago Grand Opera Company to again visit this city without a guarantee is "considered a severe blow to the music loving public of the city." On the contrary, we consider it the only feasible means to secure REAL grand opera in any city, whether it is San Francisco, New York or Chicago. If a guarantee can not be raised it is safe to assume that the people responsible for the success of high-priced opera do not want such opera, and that would be the end of it. If the guarantee can be raised the financial success of the enterprise would be assured beforehand. As to the "music loving public," the great majority of it can not afford to attend high-priced opera, and consequently the Chronicle's contention that its failure to come here would be a severe blow to the musical public becomes absolutely ridiculous.

"When the Mayor vetoed the plan for a municipal opera house," said Shaffer, "he said in effect that 'the opera is for the vulgar rich, who sit in the boxes and other favored seats to show off their clothes.' So the real music lovers have said to themselves that they did not wish to show themselves off, and since the Mayor has directed attention to this false view they will not attend the opera and risk being the subject of criticism."

Now, we must confess to being surprised that a gentleman of Mr. Shaffer's standing and experience should express such ridiculous views. Mayor Rolph expressed an opinion which is shared by every intelligent man or woman in the world, except the society people themselves, and we believe they too, know the truth. We take, of course, exceptions to the Mayor using the word "vulgar" which, although deserved in certain instances, should not be applied generally to all rich people occupying boxes and preferred seats. That the box holders at an opera care more for dress and conversation than for the music is a well known fact. It is also a well known fact that the real music lovers are not found in the boxes and in the high-priced chairs. There is not a comic paper, nor a newspaper that has not had its fun at the expense of the box holders at an opera, and still no one seems to feel hurt. If any prominent public man in the United States would stop doing something for his country because another prominent man criticized his action or character, there wouldn't be a great citizen in the country, from the President down, who would not resign his office. The society people are a certain place in a community. They are principally faddists, and by having their names printed and their dresses described in detail in the

daily press they consent to being, in a way, considered public characters. Consequently they are subject to criticism. And, if they constantly talk during a performance, they are vulgar. If they display their jewels and their dresses prominently in public and give descriptions of them to the reporters, they prefer this sort of thing to the music. The newspapers have been talking about this phase of the grand operatic fad for years, and not one of our society people was offended, but because Mayor Rolph did not want a Municipal Opera House controlled by a few wealthy people he is at once held responsible for the society's non-attendance at a privately controlled opera season. It surely is to laugh! In other words, the prominent society people are supposed to make the Chicago Opera Company suffer on account of the Mayor's expressions, and, incidentally, deprive themselves of their most cherished fad. Why, it is absolutely foolish to make such statements.

There are other causes responsible for the non-attendance of a small portion of our society people. And without desiring to criticize the management of the Chicago Opera Company, we just want to mention a few of these causes which we have discovered by careful investigation. The trouble really dates back to last year's season, when the management of the Chi-

cago Opera Company maintained that either they have an opportunity to subscribe for ALL the performances at the lower rate, or be permitted to select the operas they want to attend. They did not like to have the operas selected for them. Here we have one reason for the lack of enthusiasm among some of our people.

We come now to a second reason. Society, as a class of the community, is an admitted admirer of fads. It can only have one fad at a time. In the past it was opera. Last year, and particularly this year, it is dancing, and more particularly "tangoing." The latter is of course a passing fad which may not last another six months and the opera being the greatest fad of all months will naturally come into its own again. The financial depression, which is about to leave us, also had its share in the lack of attendance at some of the performances. While it is true that some entertainments are lavishly patronized and money seems to be as plentiful as ever, still there is not enough money left for ALL expensive entertainments, and while formerly people took in everything at this time they distribute their money spasmodically and "in fits and starts." All of this is of course a transient condition, and will soon be changed. There is no reason to become despairing and contend that opera in San Francisco is going to the "demonition bow-wow." This condition is not restricted to San Francisco. We understand that in Los Angeles and other cities the attendance was not much better than in this city—and there was no Mayor who criticised the wealthy society people.

There is another contention in which Mr. Shaffer is not quite correct, and that is the following: "The newspapers have been more than generous in lending support." The truth of the matter is that the newspapers have not been as generous this season as last season, and that the recent Western Metropolitan Opera Company received more space than the Chicago Grand Opera Company is receiving now. It is true the press is according much space to the season, but not as much as it used to by far. We are not referring to the advance work as much as to the actual reporting of the opera. Where there used to be two or three pages devoted to the opening night there was hardly one page this year. We believe that the newspapers are taking a much more hostile attitude toward the Chicago Opera Company than the society people, and we also believe that the newspapers are trying to take out of the Chicago Opera Company the spite they have against the Mayor in his vetoing the autocratic municipal opera house ordinance. We except one newspaper, namely, the Bulletin, which has always stood by the people in this controversy.

Mr. Shaffer continues in his article as follows: "The Mayor has done an enormous injury to the city. The projected opera house would have been the first of its kind in the United States, and would have been a great advertisement to the city. It is as necessary to cultivate a taste for music as any of the other arts, and San Francisco was just on the edge of setting an example for the rest of the country." Now, Mr. Shaffer was not correctly informed as to the conditions imposed upon the city for erecting such opera house, otherwise he would not make the assertion that San Francisco would have set an example worthy of emulation. In the first place, the project was not an unselfish one. A certain small number of wealthy people desired a million dollar lot from the municipality upon which to erect an opera house which, was, to all intents and purposes, a private institution. If the wealthy people wanted to set an example worthy of emulation they should either have built such opera house upon private property donated by one of their number, or they should have donated the opera house to the city unconditionally. They all contended that no one but the guarantors of the opera house was able to pay for boxes or high-priced seats, anyhow, so why was there any objection to paying for boxes and seats during the entire season in advance? There was a condition which reserved for the guarantors the right to refuse the season twenty hours before the performance. They would have been too late to dispose of the seats to someone else. Would Mr. Shaffer have been willing to send the Chicago Opera Company to a city where half of the seats could have been reserved until twenty-four hours before a performance, without certainty of these seats being disposed of? We hardly think so. It was the selfishness of the "public-spirited" behind the project which caused its downfall. Only broad-minded, unselfish and unconditional donations to a municipality are worthy of the attention of the people at large. Donations to Universities are not made conditional upon extension of certain privileges to the donors.

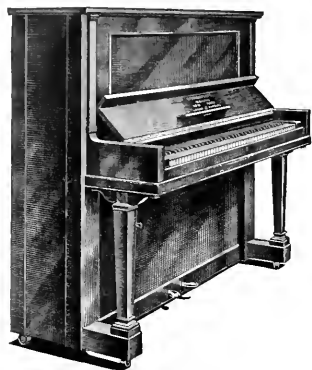
(Continued on Page 3, Col. 1)



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cago Opera Company established a very strange precedent in this city by exempting certain performances from the general subscription list. They excluded the opening performance, the Salome performances and the closing performance, and one or two more, we believe. Now our people have been used to subscribe for the season without being told that they could not subscribe for ALL performances. A good many people care particularly to be present at the opening performance, and in order to secure preferred seats on that occasion, they would be willing to subscribe for the entire season. Last year the attendance was better than this year, because there was no difference between subscription performances and single seats. This year, however, there was a decided difference in price between a subscription performance and a single performance. Now our wealthy people (society and others) could not see why they should have to pay extra money for the opening performance, the Parsifal performance and the closing performance, when they were willing to subscribe for the whole season, or twelve

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THE OPERA SEASON.

(Continued from Page 1)

Mr. Shaffer further says: "Mayor Rolph really prevented the common people—the poor people—from having opera at practicable prices when he vetoed the Municipal Ordinance. Here Mr. Shaffer was again misinformed. Let us see how the seats were arranged according to the published plan. The proposed ordinance provides that the trustees to be appointed thereunder shall designate either a box, loge or seats for each contributing member of such association, and the contributor to whom a box, loge or seats or are so assigned shall ALWAYS HAVE THE PRIORITY RIGHT TO THE USE OF SUCH BOX, loge or seats at any public performance. At LEAST TWENTY-FOUR HOURS BEFORE THE BEGINNING OF THE PERFORMANCE; and provided further, that the number of boxes, loges and seats which may be so assigned shall be limited to FORTY BOXES, THIRTY-ONE LOGES and THREE HUNDRED AND FIFTY SEATS."

Mayor Rolph in his excellent remarks objecting to the scheme said: "The private donors, according to the bill, are to contribute \$50,000, more or less, toward the cost of erecting an opera house to be built upon a parcel of land belonging to the public, in the civic center, one of the approximate value of one million dollars. In other words, the public are to contribute toward a municipal opera house more than the private donors contribute, while the bill provides that 'at least four hundred seats in what shall be known as the family circle' in said opera house shall always be reserved for citizens and inhabitants of San Francisco up to and including twelve o'clock noon of the day of any evening performance! The private donors, contributing less than the public, are given the prior right and the best seats in the house, including forty boxes, thirty-one loges and three hundred and fifty seats, aggregating approximately eight hundred and fifty-six seats, not restricted to the family circle. There are other conditions, such as a self-perpetuating board of directors, two-thirds of which are to be selected by the guarantors, and similar restrictions. Now, when you speak of these things to some of the guarantors they 'pooh-pooh' the objections, and take the position that San Francisco ought to be happy to get an opera house under any conditions, no matter how humiliating. They do not believe that sooner or later someone is going to build an opera house on a business basis, as soon as the city is big enough to support it. In the meantime, we would like to ask Mr. Shaffer what would become of the opera house during that time of year when no grand opera could be given there, and who, in case of a deficit, would pay? The ordinance specified that neither the municipality nor the guarantors should be held responsible for any deficits. Would Mr. Shaffer be willing to send his company here under such conditions?"

We repeat our former contention that Mayor Rolph did the right thing. According to documentary evidence in our possession the municipal opera house was to seat a little over two thousand people. Just half of that is below the family circle, including ALL THE BOXES AND LOGES were reserved for the guarantors, and four hundred seats were reserved for the general public in the family circle, leaving altogether four hundred seats in the orchestra and six hundred in family circles and gallery to be used by the public. Mr. Shaffer speaks of the benefit to the poor people. How many seats could he have reserved at small prices, below the seating capacity of the municipal opera house would not have been much larger than that of the Tivoli Opera House? In the face of the facts of the matter we hardly consider it fair to accuse Mayor Rolph of being responsible for the lack of patronage of the present Chicago Grand Opera Company. The truth of the matter is that the public is not in the mood to attend opera. This fact is not at all to the credit of the city, and we surely hope that no opera company of the excellence of the Chicago Grand Opera Company will ever come to San Francisco again without a guarantee. After the people get over their sturdy fads and the financial depression they will want grand opera again, and they will cheerfully give a guarantee if they do want it. They will not see it for twenty-five cents, if they do not want it. The musical public can not pay five or five or four dollars, and besides grand opera on a big scale is a luxury beyond the average musical per-

son. Unless the society people take it up as their own particular fad it can not be given in an American city. The only time a municipal opera house will be of benefit is when prices can be reduced so as to be within the reach of everybody, and either the city or someone else can cover the inevitable deficits, as it is done in Europe. In any other case grand opera must remain a private enterprise based upon a natural love for faddism.

A Few Casual Remarks.

In last week's issue of the Pacific Coast Musical Review we were able to report the grand opera season upon including the Wednesday Matinee at which La Boheme was presented in order to give our readers an idea of the first three operas of the season it was necessary to publish the paper one day later, and we trust that this delay was compensated for by the fact that we were able to give our readers an adequate idea of the strength of the company and the sumptuousness of the productions. In this week's review of the season we include the works given between Thursday evening, March 19, and Tuesday evening, March 24th. The operas presented during that time include Herodiade, Thais, Cavalleria Rusticana and Pagliacci, The Jewels of the Madonna, Parsifal, La Tosca and Lohengrin. The remaining operas which we are not able to pay attention to until next week are Traviata (Wednesday evening), Don Giovanni (Friday evening), and Madame Butterfly (Saturday evening). At this Saturday Matinee Thais will be given with the same cast as last week and another review becomes therefore unnecessary. We want to again emphasize the fact that the productions of the Chicago Grand Opera are as complete and artistic from every standpoint as such performances can be given. The ensemble is simply beautiful and the mounting absolutely luxurious and beyond all comparison. The orchestra is as fine a body of musicians as can be secured and the chorus is far and above the very best we have heard in this city. The minor roles are taken by competent singers who possess excellent voices and interpret their roles with taste and good judgment. Cleofonte Campanini is surely a director who possesses that spark of genius which is such a rare treasure. He sways every person in the performance from the star down to the least in the company, and that alone is evidence of real genius. The stage management is also excellent, and in fact anyone who does not attend these productions is simply missing grand opera given in a manner that can not be surpassed in excellence anywhere in the world. As we said before, it is possible to include in this list of the most world-wide fame and reputation, but it is not possible to give more artistic performances. The lack of adequate support on the part of our society and wealthy people in general is due to a series of causes, some of which we have mentioned in our leading article, but no excuse of sufficient adequacy can be presented for this almost criminal negligence. A city of half a million inhabitants that spends each year more than a year and does not support it to the very last cent, can not claim elements of provincialism which it must surely get rid of before it can be counted among the world's genuine music centers.

Herodiade, Thursday Evening, March 19.

In the magnificent production of Herodiade the Chicago Grand Opera Company had another opportunity to surprise everyone with the sumptuousness of the production. The historic accuracy of costumes and scenery was one of the most praiseworthy features of this performance. The last act was specially magnificent. The stage was just as it should be, and in their gold and silver armor, a brass band of twenty-two pieces occupied a grand stand to the right of the stage (facing it from the audience), and in the background were four trumpeters, using antique horns. The Temple scene in the third act was also noteworthy for its adherence to historic detail as to the observance of a Hebrew religious service. Indeed from the scenic standpoint it was a masterpiece. The blending of colors in Herod's room in the second act was simply exquisite. We speak so enthusiastically of the mounting because the luxuriousness of stage equipment is a very rare thing in our usual grand operatic productions, and we trust that some of the managers who think of giving San Francisco future operatic performances will see to it that the stage equipment will be just as superb and dignified as that has been the case hitherto. The way in which the Chicago Grand Opera Company mounts its productions is the only way in which grand opera should be given, for the pictorial part of an opera is as important as the musical and histrionic part. The three acts combined make the operatic production, and when even one of them is missing the operatic production is incomplete.

Leon Campanola as Jean was somewhat better than he was as Julien in Louise. Somehow, however, he does not seem to grasp the character. We can not forget the excellent manner in which Arie sang this role with the Paris Grand Opera Company. The majesty and dignity of the character was not sufficiently emphasized. Campanola was a singer of sufficient strength and plant to bring out the melodic beauty of the arias in a sufficiently impressive degree. We can not say that his impersonation presented the unique figure very convincingly. Armand Crable, on the other hand, was an ideal Herode. His big, resonant voice and his consummate artistry in interpretation combined to bring out the artistic and dramatic strength of the character. He sang the "Vision Fugitive" and "Salome" arias with splendid artistic taste and phrasing. Gustave Huberdeau as Phanel, Desre Deferre as Vitellius, and Constantine Nicolay as the High Priest interpreted their respective roles splendidly and with adherence to vocal and histrionic artistry. Carolina White as Salome revealed herself at her very best.

Her personal beauty came her in good stead and her voice rang true and plaint. At times she exhibited a delightfully velvety quality of voice and her acting was quiet and impressive. It surely was a delightful performance. Julia Chausson made an ideal Herodiade. In vocal art as well as dramatic execution she proved herself fully competent to cope with her responsible task. She was superb in her manner and convincingly irresistible in her pleadings. Her big, vibrant voice was used to great advantage in the beautiful strains which the composer allotted to this character. It was a truly queenly portrayal of the role. Marcel Charlier conducted in a manner that brought out the exquisite beauties of this work. We can not but admire this work of Massenet. It is one of the few of the more modern operatic works that contains genuine melodic beauties.

Thais, Friday Evening, March 20.

Anyone who has never heard Mary Garden in Thais has surely missed one of the greatest enjoyments that it is possible to receive by listening to grand operatic performances. We had occasion to refer to this performance last year, and there is hardly much to add. The beauty of the role that the remarkable histrionic genius of this decidedly talented artist developed the opportunity to display itself at its very height. Mary Garden's magnificent personality has here a chance to impress itself forcibly upon your mind. She is the very personification of the role, and she leaves nothing undone to invest it with a realism that is at times, to say the least, startling. In the second scene of the first act when the climactic scene is reached, Mary Garden rises to the occasion with sublime strength and power. A gasp comes from the audience when she throws back her cloak, and still it is done with an abandon and naturalness that takes the sting of vulgarity away from the act. It is Mary Garden's splendid grace and limpidity of action that is her strongest asset. Her mimicry is very impressive and her vocal achievements just sufficient to make the ensemble of her performance. We can not imagine a more perfect character of Thais than the one Mary Garden gives us in this tremendous role. The contrast between Thais in the first part of the opera and in the last part when she has become a charge of the good Sisters of the Convent is truly splendid. It is impossible to enact the death scene with greater sweetness or charm than Miss Garden has done. Susan Webb Foster called her the Sarah Bernhardt of the operatic stage, and an exceedingly apt expression for Mary Garden's art.

Edmond Warnery, the possessor of a pleasing tenor voice, acted the part of Nicias very pleasingly and made a very favorable impression. Hector Dufranne as Athanase also gave a very convincing portrayal of the difficult role. He sang with fine taste and acted the part with a dignity and majestic calmness which was enhanced by occasional interruptions of a passionately angry nature. All the minor roles were in exceptionally capable hands; especially noteworthy was the beautiful singing of Margaret Keyes, whose warm, flexible alto voice was indeed heard to splendid advantage in the last act. Helen Warrum as Crobyle and Minnie Escner as Myrtale added their share to the general excellence of the performance. Mounting and costumes were, as usual, magnificent, and the orchestra, under Campanini's splendid leadership, was an artistic treat of the highest order.

Cavalleria Rusticana and Pagliacci, Saturday Afternoon.

Although Titta Ruffo had been positively announced to appear on Saturday afternoon, March 21, to sing Tonia in Pagliacci, the public experienced another disappointment, as it was necessary to announce at the last moment that he was not sufficiently recovered to sing. There seems to be some skepticism among the people as to the genuineness of Ruffo's sickness. The writer can vouch for its truth inasmuch as he knows that contracts with great artists insist upon the payment of their salary whether they sing or not, unless they are sick. The artists must appear a certain number of times during the season, and if they are well and are not asked to sing, the money must be paid to them. Ruffo was one of the many who are asked to sing money by not permitting the artist to sing, and the artist would lose large sums of money if he said he was sick when it was not true. So we can assure our readers that Titta Ruffo surely was sick, or else a very foolish individual. Again Polese came to the rescue, and as usual was in fine artistic shape. He sang the dialogue in the most intelligent interpretation and brought down the house with his fine voice and his impressive acting. Jean Osborn-Hannan who did not seem to fit the role of Nedda. She was rather heavy in the part, lacking the brightness and grace usually associated with this character. Her voice, too, did not seem to be in the best of condition. Nevertheless, she did some skillful work now and then. Otto Marak was in excellent time on this occasion and he took the house by storm.

He possesses a beautifully clear and mellow tenor voice and he interprets with verve and temperament. He is also a very fine actor. The famous aria, "Vesti la giubba," was never heard to finer advantage here in recent years and the conclusion of the first act of Cavalleria brought out the greatest enthusiasm of the season. Marak established himself quite solidly in the good graces of the music lovers. He is one of the few Cantos we have heard who do not shout, but who really sing their part. Armand Crable made an exceptionally fine Silvio, a part that is usually neglected, and by giving the role to such an artist as Crable the Chicago Grand Opera Company is entitled to the gratitude of a long suffering public. The role of Beppe, Mascagni's ever delightful Cavalleria Rusticana preceded Pagliacci. It was given in the main a very satisfactory performance. Rosa Raisa appeared for the first time in San Francisco and made an excellent impression by her warm lyric soprano voice, her charming personal appearance and her vivacity of dramatic action. She is a decidedly skillful artist. Ruby

pared to the advantage as Lola, slinging the part very tastefully and acting it with equal skill. Chigriani's Turrida was not vocally flawless. This artist has a tendency to deviate from the true pitch too frequently to be pleasant, and his voice, especially in the higher positions, is often strained. From an artistic point of view Chigriani also lacks in intensity of action. Francesco Frederici, as Alho, and Louise Bert as Lucia, were thoroughly competent to meet all the artistic requirements of their roles.

Jewels of the Madonna, Saturday Evening.

Just as Mary Garden shines particularly brilliant in the role of Thais, so Carolina White is seen at the very acme of her art as Maddalena in *The Jewels of the Madonna*. The role seems to fit the clever prima donna like a glove. Her handsome features and her expressive voice seem to go splendidly to the adequate interpretation of this role. Her vocal achievements, too, are particularly suited to the entrancing music of Wolf-Ferrari, which reveals more and more melodic and harmonic beauties as you hear the work repeatedly. This unquestionably great composer appeals to us the most of the more modern writers of opera. He has the gift of melody and melody is the key in bringing the whole strength of a big orchestra to bear in the expression of dramatic ideas. The interludes are genuine gems of orchestral music and the graceful periods lend themselves admirably to the adequate description of the scenes that transpire on the stage. It is a relief to listen to such wonderfully inspired strains after the almost torn and under-acted voices and strains of the modern contrapuntal monstrosities such as Salome and similar works. It is very difficult to describe the individual advantages of artists in an opera like *The Jewels of the Madonna*. The orchestra is so intimately associated with the entire action that the singers do not seem to stand alone. They merely represent pawns in a game which has been planned and arranged to move about with regularity and without noticeable litches they perform their duties according to artistic principles. As in most modern operas, acting forms the more important trait of the artistic requirements, and in this respect the leading artists gave complete satisfaction. Amadeo Bassi again proved himself a consummate artist. He has a splendid voice and in this opera Polesse completed the leading quartet of vocalists in a most pleasing manner. Polesse sang Tonio in the afternoon's performance of *Pagliacci* and he is entitled to much praise for the loyalty and faithfulness with which he comes to the rescue of the company. He certainly has proved himself one of the most useful and versatile artists we have met in the opera house and he has played forty characters all of which were well sustained. It included Mabel Riegelman in a minor role which she portrayed with her usual thoroughness. The orchestra again distinguished itself under the direction of Campanini. There was also some excellent chorus work.

Parsifal, Sunday, March 22.

To really give an adequate review of a performance of Parsifal would fill much more space than we have at our disposal at this time and this is especially true of the exceptionally fine production of this opera given by the Chicago Grand Opera Company last Sunday afternoon and evening. The daily papers have already published so much about the story of the opera, and the fact that it began at 4:30 with an intermission from 6 to 8, and other minor details which are of no particular value to readers of a musical paper, that we ought to be, pretty well informed on the facts of the subject. The difficulty in listening to an opera of the grandeur that Parsifal possesses lies in the failure of so many people to be able to live in the atmosphere which Wagner is trying to create by this work. We have found ourselves unable to adjust themselves to the sacrifice of religious idealism and the artistic conductor. We have heard Parsifal conducted twice by Alfred Hertz, and in every instance he has convinced us that he does not possess that reverence for the work which ought to inspire him with its peculiar atmosphere. Mr. Hertz wants to secure dramatic climaxes in a work that is nothing but a climax from beginning to end, hence the distorted noise and clashing instrumental effects that destroyed all the musical beauty of the most impressive periods or themes. We were surprised and delighted to find in Cleofonte Campanini an ideal interpreter of Parsifal—a musician who naturally assimilated the innermost meanings of the wonderful Wagner music and who, by making a striking distinction between theatricalism and a religious sense.

In the most effective musical means he never permitted the orchestra to become noisy, but he retained it up to an harmonic level that caused one to compare that excellent body of musicians to a huge organ that poured out its magnificent tones with entrancing serenity and calmness and throughout the opera Campanini seemed to feel the very essence of the atmosphere which Wagner intended to create by this work. Even in the garden scene where the flower girls and Kundry conspire to tempt Parsifal, Mr. Campanini very judiciously restrained the ardor of the singers, keeping the scene still within the borderline of religious calmness and reverence. In the scene where Salzman Stevens felt somewhat short in our understanding of the role of Kundry. Here the messenger of evil, Klingsor, should be at the height of her spiritual nature. She has completely succumbed to the spell of the magician and is doing his will with enthusiasm and abandon. There is no room for repression as far as Kundry is concerned in this scene. She wants to destroy Parsifal and summons up all her alluring tricks. Mme. Stevens was altogether too dimmed in this scene and while there were moments singularly apt to disturb Parsifal's tranquility of soul, still the contrasts between pleadings and threats were not brought out very convincingly. However, in the first act Mme. Stevens showed herself a consummate artist. Her better voice than last year, sang true to the role and gave as fine a portrayal of the character as possibly be given. Her dramatic deport-

ment in the last act, which consists only of pantomime, was very artistic, even though it may seem a very easy bit of acting to do. By making it look easy Mme. Stevens showed the extent of her artistic taste.

"Vandenberghe" has been the most successful of the Amfortas. His clear enunciation of the German language, his beautifully mellow voice, which may be classed as being on the verge of a baritone, but still belonging to the basso cantante quality, rolled forth in attractive sonority. His phrasing of the beautiful score allotted to this part was truly impressive and enjoyable, and the somber and occasional desolation of the scene, such as his acting very rarely witnessed on the operatic stage. The last time we heard Parsifal, Van Rooy portrayed this role. We must confess that we prefer Whitehill in the part. We can not imagine a finer interpretation of Amfortas than this consummate artist gave us on this occasion. Another splendid achievement was the Parsifal of Otto Marak. In the first place he looked the part of a handsome youth just making his first steps into the world, innocent of wrongdoing and ignorant as to the ways of his fellowmen. We have seen in the newspapers that some of the writers did not like Marak's interpretation because he was not vigorous enough for them. This goes to show that even some critics do not understand Wagner's music. Parsifal is not a man. He is the personification of an idea. Hence he does not act like a young boy would generally act. He acts according to the manner in which the composer desires his idea developed. Being thus a symbol, something more than human, he does not indulge in human passions, but conducts himself in a manner conforming to the highest ideal of symbolic drama. Parsifal is not "damned," except when the score calls for spasmodic outbursts of anger, but even in these moderate moments must be observed. Nothing offensive can be introduced in the character of Parsifal, and the Biblical symbolism of the work precludes any exhibition of ordinary acting. It is this failure to live in the atmosphere of Parsifal that makes so many of our writers listless to the highest ideal of symbolic drama. Parsifal is not a man. He is the personification of an idea. Hence he does not act like a young boy would generally act. He acts according to the manner in which the composer desires his idea developed. Being thus a symbol, something more than human, he does not indulge in human passions, but conducts himself in a manner conforming to the highest ideal of symbolic drama. Parsifal is not "damned," except when the score calls for spasmodic outbursts of anger, but even in these moderate moments must be observed. Nothing offensive can be introduced in the character of Parsifal, and the Biblical symbolism of the work precludes any exhibition of ordinary acting. It is this failure to live in the atmosphere of Parsifal that makes so many of our writers listless to the highest ideal of symbolic drama.

From the standpoint of vocal art and dramatic execution the Klingesor of the Chicago Grand Opera Company is excellent. We understand Mr. Dufranne does not speak the German language nor understand it. This accounts for the difficulty we experienced in understanding him from the audience. We are told that he ennobles clearly, but there must be a discrepancy somewhere. Nevertheless, it requires a great memory to remember such a part in its entirety. Klingesor is a part that will live on the other hand, it is absolutely necessary that every word be understood inasmuch as the meaning of the lines in Parsifal, as in all Wagner operas, is as important as the music. However, Dufranne's Klingesor was one of the most artistic features of an excellent performance. Allan Hinkley as Gurnemanz, although inclined to be somewhat "draggy," exhibited a fine bass voice and sang his part with pronounced artistic intelligence. Still, a little more variety in phrasing would have helped out in many places where monotony is difficult to avoid. Henry Scott revealed his splendid voice in the few phrases he had to sing as Titirel. The flower girls, who all revealed fine voices and acted gracefully, included Amy Evans, Helen Warrum, Mabel Riegelman, Rigmor Rasmussen, Rigmor Rasmussen and Graham. By the way, the latter also looked very charming. Ruby Heyl sang beautifully in the Holy Grail Scene, which, by the way, was done very impressively. The scenic equipment was tasteful and artistic, but somewhat handicapped by reason of the shallowness of the stage. A few mechanical effects did not work as they might have, but these are minor details. The fact remains that the production was a masterpiece according to the highest principles of genuine musical art.

La Tosca, Monday, March 23.

It is somewhat late in the day to say much about La Tosca. It is an opera with which nearly every reader of this paper is familiar. Still, the manner in which the Chicago Grand Opera Company presented it is so far above anything we have witnessed here, that in many ways it seemed new to us. It is true we have heard one or two roles sung better, but the general ensemble was better than we have ever heard. Of course, Mary Garden as Tosca formed the center of the entire production. She looked the part—very like her—and she acted it superbly. In the second act where she kills Baron Scarpia she was very convincing, and, by the way, an unfortunate accident that caused her to fall would almost have ruined the scene had not Campanini come to the rescue with the immense tone volume of the orchestra, which, in the first place, was an involuntary lullaby on the part of the audience. We may have heard "Vissi darte" sung with a more melodic and plaint voice, but we have never heard its dramatic possibilities presented quite so strikingly as Mary Garden did. When it comes to getting the meaning out of an aria Miss Garden has no superior on the Pacific Coast. Her vocal technique is of the highest order. Her vocal shortcomings were more noticeable than in the modern music dramas. We would like to advise Miss Garden to stick to Louise, Thais, Salome and similar works, and leave the operas that require purity of tonal effects to others. Campanini did not distinguish himself as Cavallotti. The first act was decidedly mediocre, his high and low notes were not very convincing of intonation and lack of smoothness in tone production. In the last act the artist awoke to his responsibilities and sang somewhat better, but not sufficiently to consider his work artistic to a noticeable degree. We are afraid this is Campanini's off-year. Polesse sang and sang the role of Scarpia very enjoyably. He gives a convincing picture of a man who is not afraid to say, he does not lose his temper with sufficient force to lay bare the intense cruelty of his nature. We

can not say that this conception is unpleasant, although it may not be in conformance with the character. The other roles of a minor order were as usual in excellent hands. Campanini again conducted superbly.

Lohengrin, Tuesday, March 24.

Wagner's operatic legend, Lohengrin, was given a decidedly beautiful presentation last Tuesday evening. The particular sensation of the evening was the tremendous interpretation of Ortrud by Julia Clausen. This exquisite actress and consummate vocal artist gave a reading of this role which can not be surpassed for sincerity of acting and intelligence of vocal execution. She never forgot the immense power of the role, and indeed she dominated every scene she took part in. The cruelty of Ortrud's nature and the savvy, when she wanted to be kind to gain an end, were portrayed with photographic accuracy as to character delineation. The music allotted to her was sung with utter abandonment into the artistic atmosphere of the score. It was a magnificent piece of work and we do not expect to ever hear a finer Ortrud. Otto Marak as Lohengrin again displayed his smooth, even voice and reached splendid heights in his entrance song as well as his revelation aria. He acted and sang within the spirit of the role and also was good to look upon. Allen Hinkley, although possessing a fine, rolling bass voice of a cantante character, was inclined to drag and in the last act was perceptibly out of breath. Mabel Riegelman as Elsa, who should not be considered a very acceptable Elsa. Her voice does not possess sufficient color, her intonation is not always pure, her histrionic deportment is not very convincing, and, in addition, she had the misfortune to act beside such a superb artist as Julia Clausen. Clarence Whitehill as Telramund did some excellent singing and acting, but was not in as good voice as usual, a cold seeming to have taken hold of him. It is to be hoped that it will not impair his work during the balance of the engagement. We doubt not, however, that in the full possession of his vocal powers Mr. Whitehill is a magnificent Telramund. Armand Crabbe's beautiful, bell-like baritone voice was heard to excellent advantage in the role of the Herald. The Chicago Grand Opera Company surely is deserving of repeated commendation for the manner in which it fills the minor roles (that is to say, roles that are generally considered minor ones by unscrupulous managers who usually fill them with indifferent singers). We have never heard this role sung so well, not even in Germany. The performance was under the direction of Marcel Charlier, who gave evidence of not being acquainted with the beauties of the Wagner operas, but who conducted very indifferently. The orchestra played by itself.

The Farewell Performances.

The engagement of the Chicago Grand Opera Company, under the direction of Cleofonte Campanini, will draw to an end with the performances of today, and it is safe to say that every patron of the opera during the past fortnight has been more than pleased with the wonderfully artistic productions which have been offered. Nothing has been left undone by the management to make every opera an artistic triumph from every standpoint and the organization leaves the city with the proud satisfaction of knowing that the efforts to give works of the masters in an adequate way have been thoroughly appreciated. This afternoon Mary Garden will make her farewell appearance in her greatest triumph, the title role of Massenet's *Thais*, and tomorrow Dufranne as David and Leon Campaniolo, Gustave Huberdeau, Helen Warrum, Minnie Egner and Louise Bert in the other parts. To-night Puccini's favorite work, "Madame Butterfly," will be produced at popular prices, seats ranging from one to three dollars, and with a cast including Alice Zeppilli, Margaret Keyes, Minnie Egner, Amadeo Bassi, Francesco Frederici, and Louise Bert. The final performance should be greeted with a house packed to the doors, as the wonderful orchestra is alone worth the reduced price of admission.

By Way of Appreciation.

The Chicago Musical Review wants to extend hearty thanks to Harry H. Campbell and Joe Krelling, representing W. H. Leahy of the Tivoli Opera House, for the many courtesies extended to this paper during the season of the Chicago Grand Opera Company. It is, of course, natural that courtesies should be extended to the Chicago Musical Review. What we appreciated more than the courtesies themselves, was the manner in which they were offered. People in the box office of a theatre or opera house are subjected so often to annoying arguments and discussions that they are not always in the best of moods, and consequently do not always extend properly welcome to those who come to the theatre. We must therefore acknowledge, in justice to the gentlemen in charge of this part of the engagement, that as far as this paper is concerned they have always treated us in a manner that made us feel as if we were welcome. Only in such instance are courtesies worth having at all. If people in charge of the box office are patient and courteous in extending the welcome, we are sure to be equally polite in dealing with the public. We are sufficiently human to feel gratified when we are treated with respect and consideration. The fact that we call special attention to the matter is evidence that such is not always the case.

The pupils of Dr. H. J. Stewart gave a recital at their teacher's studio at 376 Butler Street on Saturday afternoon, March 21st, when the following program was presented: "The Song of the Lark" (Debussy), Miss Edna Cault; "New Song Cycle—Her Sorrow, Parted, Beloved, Your Life and Mine, Roses in Rain, In a Church" (Lawrence Zenda), Miss Anna Erikson; "Song—Nirvana" (Adams), Miss Isabel McAnley; "Piano Solo—Moment Musical (Moszkowski), Miss Elvira Goss; "Aria—O My Heart Is Yearning" (Grieg), Miss Gertrude Chiriac; "Aria—The Legend of the Lark" (Wagner), Fred Cameron; "Song—The Magic Song (Meyer-Helmund), Miss Grace Will.

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MUSIC ACROSS THE BAY.

Oakland, March 15, 1914.

My usual duties prevented my attendance at the production of Robin Hood at the Greek Theatre, but a musical friend heard the opera in my stead, and furnishes the following entertaining review of it:

"A perfect day and a warm-hearted audience greeted the De Koven Company at its afternoon performance of 'Robin Hood' in the Greek Theatre on March 11. The plasticity of the noble stage was proved by the readiness by which it became, in turn, Nottingham Fair, Sherwood Forest, and Sheriff's Courtyard, with the slight aid of two men-at-arms disguised as 'supes.' The perfectly drilled company sang and danced with added zest for the long, running entrances and free breathing space, and seemed to be having a holiday. Only the Captious Critic could deplore the generously giving three encores for each and every song; the audience was evidently well-pleased.

"Bessie Abbott was a vivacious and charming Mail Marian. Her voice lost in sweetness by its effort to cope with the size of the theatre, but showed its quality in a planissimo bit of quiet work in Act 2. The mellow baritone of James Stevens, as Little John, and his personable appearance won him great favor. Ralph Brainard as Robin Hood was also adequate in voice and figure. The Captious Critic confesses that the memory of Jessie Bartlett Davis, of Eugene Cowles, and of the inimitable Mr. Barnabee was a test by which their successors inevitably suffered. And the same Captious Critic, while willing to admit that the tone of time may improve a joke, did not find that age had heightened the witticisms of the play. Perhaps the Captious Critic had a headache."—M. V. O.

The California Institute of Musical Art of Oakland announces a series of twenty class lectures by Alexander Stewart upon the history of violin literature. In these lectures the history of violin playing will be traced through the compositions of the violinist-composers, showing the development of violin technique from the beginning of the art to the present time. Two of Mr. Stewart's pupils will assist in the illustrations of the lectures, which will be not merely biographical, but also in the nature of a critical study of the various periods of violin playing. All students who are interested in their general development are eligible to those lectures by the payment of a small fee. The course should be most helpful and successful. Further information may be secured by addressing the Institute.

The Music History Section of the Adelphian Club, Gertrude Proll, curator, announces an invitation musicale at the main hall of the club for Thursday, March 19, at 3 o'clock. The executives will be William Laria, a violinist lately returned from European study; Edwin Siegfried, a pianist of skill; Mrs. Frank A. Corbusier, soprano, with Miss Proll as the accompanist.

The concert given by Mary Pasmore, violinist, and George Stewart McManus, pianist, assisted by Harriet Pasmore, accompanist, attracted a large audience to the rooms of the Berkeley Piano Club on March 5th. The following program delighted those assembled: Sonata in G major for piano and violin, two movements; violin solos, Minuet, Milandre; Aria, Tenaglia; Prelude and allegro (Pugnani-Kreisler); piano solos, Nocturne in E major (Schumann); Sonnetta de Petrucci (Liszt); Pallaide in A flat (Chopin); Sonata in E flat for violin and piano, three movements.

On Tuesday evening, March 12th, at Town and Gown Hall, Berkeley, Miss Edna Cadwallader, the violinist, gave a most interesting concert, the tickets for which were eagerly sought. Frederick Maurer was at the piano, and Herbert Riley, cellist, and Herman Trutner, violinist, assisted in the presentation of the program. This comprised the following well-chosen list: Sonata for piano and violin in C minor (Grieg); violin solos, Adagio (Ries), Song of Sleep (Arthur Coote), Variations (Tartini-Kreisler); Trio for Strings, Opus 8 (Beethoven), the first five movements, ending with the Polacca. The playing of the program gave great pleasure to the audience. The list of patronesses held the names of about thirty of the most cultivated women in the college town.

The concert of the Etude Club on Thursday evening of two weeks ago was presented by the choral section under the direction of Howard E. Pratt, with Mrs. Arthur Hill, Mrs. Jane Ralphs Bosette and Miss Lucy Van de Mark as soloists. The chorus preserved fine ensemble, and Elgar's The Snow, with obligato of three violins, played by Mrs. Hall, Mrs. Kistler and Mrs. Thatcher, was easily foremost in the approval of the guests. The solos were most enjoyed, and the club seems to have set itself a standard which it cannot easily improve upon.

On March 2nd Mrs. Josephine Crew Aylwin presented two of her piano pupils in recital at Twentieth Century Club Hall. Miss Rhea Ujord and Miss Elsie Koenig, assisted by Mrs. Arthur Hill, soprano, a sister of Mrs. Aylwin, and a favorite singer, gave a program in the best taste, and demonstrated Mrs. Aylwin's skill as an instructor of unusual gifts.

Mr. McCurrie's charming operetta, In Quest of Truth, has already been successfully presented at the State Normal School, San Jose; at Santa Rosa High School at the McKinley High School of Berkeley, and at the Chaffey High School of Ontario, California, and Otis Carinton is rehearsing it for production at the High School in Redwood City. The readiness with which the operetta may be learned, together with its tunefulness and spirit is sure to make the work in demand for school entertainments all over the country, when it can become as widely known as it deserves.

An organization similar in scope to the very successful Berkeley Musical Association is now in process of planning for Alameda. Dr. George C. Thompson, principal of the High School, and Mrs. W. B. Kollmyer, prominent musically in the town, are consulting Mr. Greenbaum with a view to permanent association. Such an association, under the best auspices, is much needed in Alameda.

ELIZABETH WESTGATE.

Miss Phyllida Ashley will give a piano recital at the St. Francis Hotel on Tuesday evening, March 21st. Miss Ashley is expecting to go East and continue her work. This concert is to form a kind of farewell event, and inasmuch as Miss Ashley has been quite a favorite in local musical circles, the attendance ought to be unusually large. The program has been selected with particular care and those who attend will find that this recital will be one of the most interesting and most delightful of the season.

PALACE HOTEL, Tuesday Eve. March 31, at 8:30 o'clock

THE CHAIR OF MUSIC

of the

San Francisco District of the California Federation of Women's Clubs

Will Present Works of

Mr. Thomas Vincent Cater, Jr. (California Composer)

SOLOIST:

Mme. Gabrielle Chapin-Woodworth, Prima Donna Soprano

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MR. CATOR'S COMPOSITIONS TO BE SUNG.

Thomas Vincent Cator, Jr., and Mme. Gabrielle Chapin-Woodworth Will Give an Interesting Recital at the Palace Hotel Next Week.

A number of excellent compositions by Thomas Vincent Cator, Jr., will be presented under the auspices of the Chair of Music of the San Francisco District of the California Federation of Women's Clubs at the Palace Hotel next Tuesday evening. The soloist on this occasion will be Mme. Gabrielle Chapin-Woodworth, prima donna soprano, who on several occasions has met with brilliant success since her sojourn in California, where she visited friends. Only a short time ago Mme. Chapin-Woodworth was the soloist at the presentation of Mendelssohn's "Elijah" by the Berkeley Oratorio Society, under the direction of Paul Steindorff, and impressed the audience with the beauty of her voice and artistic character of her phrasing. Mme. Chapin-Woodworth is an experienced operatic and concert singer, having scored a series of triumphs at home and abroad. Mr. Cator is very fortunate to have such an artist introduce some of his numerous compositions, and no doubt both Mme. Chapin-Woodworth and Mr. Cator will find this recital of mutual benefit.

He will play a number of his own piano compositions. The last time Mme. Nordica was in this city it will be remembered that she sang one of Mr. Cator's songs entitled "Clorinda Sings," with such success that an encore was enthusiastically called for. The Diva was very gracious to the composer, insisting that he share the applause with her. As will be seen from the following program, at least ten of Mr. Cator's works will be introduced. Mr. Cator is one of our most prominent musicians, being a pianist, composer and teacher who has been more than ordinarily successful. He has been associated for some time with the "Acetic Conservatory in San Jose," a more recently has been added to the faculty of the excellent Douillet Conservatory of this city. Mrs. Thos. V. Cator, Jr., will play the accompaniments to the songs and also a violin obligato to "Clorinda Sings." She is a very skillful musician and as accompanist especially she has achieved some splendid results. The affair will be an exceptionally interesting and artistic one, and ought to be liberally patronized. Tickets are one dollar each and are for sale at The Wiley B. Allen Co. and Kohler & Chase's. The complete program to be presented on this occasion will be as follows:

- (1) "Addio di Mimì" from "La Bohème".....Cator
- (2) "Aria from "Linda di Chamounix".....Chapin-Woodworth
- (3) "Gabrielle Chapin-Woodworth
- (4) "A Northern Legend".....Cator
- (5) "Thomas Vincent Cator, Jr.
- (6) "To Sleep, To Dream".....Cator
- (7) "A May Song".....Mlle. Abbott
- (8) "Mlle. Abbott
- (9) "Gabrielle Chapin-Woodworth
- (10) "What a Sea-Shell Told".....Cator
- (11) "An Ocean Song".....Cator
- (12) "Thomas Vincent Cator, Jr.
- (13) "To a Humming Bird".....Anna Rost
- (14) "Gabrielle Chapin-Woodworth
- (15) "A Western Love Song".....Cator
- (16) "Lullaby of Gulliva".....Cator
- (17) "Thomas Vincent Cator, Jr.
- (18) "Clorinda Sings".....Cator
- (19) Violin obligato by Mrs. Thomas Vincent Cator, Jr.
- (20) Gabrielle Chapin-Woodworth

THE STABAT MATER.

The annual Good Friday sacred concert at the Greek Theatre on the University grounds which takes place this year on April 10th, will be distinguished for the superb presentation of Rossini's Oratorio "Stabat Mater," which, as has been the custom for the past four years, will be given under the direction of Paul Steindorff. Steindorff has made a special study of the great choral works and in his interpretation of the Rossini composition it is claimed he has no superior. In the great musical centers of Europe this annual performance at Berkeley is ranked as quite as important as the mammoth productions of the old world, and is watched for and specially reported by the great musical journals of Europe. The choruses are chosen from the several choral societies of the bay cities, notably the Berkeley Oratorio Society, the Treble Clef Club, the San Francisco Choral and the Oakland Choral societies, and the orchestra, which has been comprised of practically the same musicians in the four years that Steindorff has sponsored the production, is absolutely perfect in its work. Sixty of San Francisco's most talented musicians comprise the personnel of this orchestra. Soloists of a high calibre will be announced for the florid solo parts in the "Stabat Mater," and

with the accompaniment of orchestra and organ. This event promises to be the most inspiring of the year in the Garden City. The soloists will be: Mrs. Fanny Bailey Scott, soprano, Mrs. Esther Houk Allen, contralto, Chester Herold, tenor, and Lowell Redfield, baritone.

SAN FRANCISCO ORCHESTRAL CLUB CONCERT.

Local Musicians Entitled to Great Credit for Their Display of Artistic Skill in Ensemble Work.

Had the size of the audience equalled the excellence of the Orchestral Club's concert on March 29, the Court Theatre would have been filled to overflowing. As it was, the small audience, consisting for the most part of educated musicians, were most demonstrative in their approval. The Orchestral Club, consisting of about 250 of the representative orchestral players of San Francisco, offered this concert, with an orchestra of 92 men, recruited from its own ranks, to show San Francisco that we have here in our midst a body of men capable of forming a first-class symphonic orchestra with full representation of all instruments. They had the San Francisco Symphony Orchestra as a nucleus, with the extra men added for the occasion. All the musicians gave their services free, as did Mr. Hadley, who conducted.

They certainly proved that we have the material locally for a first-class orchestra, with the possible exception of a couple of the more unusual solo instruments, to mention which would hardly be fair under the circumstances. But the fact remains that this body of men, with perhaps half a dozen wingers in personnel, would amply satisfy the demand for a large, complete and able symphonic body. Mr. Hadley and his men are certainly entitled to great credit for the hard work they did for the sake of their art and purely out of club spirit. A little more of this kind of spirit among our musicians would be productive of big results.

The program consisted of the Tschakowsky Symphony, No. 4, Richard Strauss' Op. 24, "Tod und Verklärung," and Wagner's "Der Fliegende Holländer" Overture. Now realizing that it is utterly impossible to expect a perfectly clear and mobile performance of such works as these from 92 men, brought together for four rehearsals, I was struck by the clarity of outline, rich coloring, warmth and purity of tone, dynamic control and the unity of purpose displayed by the orchestra. One naturally overlooks slight errors in technique and occasional uncertainties here and there, when the big things are done so well, and I shall dismiss these minor lapses and defects without further comment. It occurred to me that perhaps the unity of feeling, esprit de faire and sympathetic understanding apparent between Mr. Hadley and his men was due not only to the nature of the occasion, but largely to the fact that Mr. Hadley conducted entirely without score and could focus his attention on his various orchestral choirs. At any rate, I have never heard him conduct with so much spirit, fire and precision as on this occasion and the sincere and deserved ovation he received at the hands of the audience must have been a pleasant reward for work well done.

From the standpoint of his interpretation of the Symphony, with which I cannot entirely agree, it was admirably played. Personally, I think the 5-4 movement should be played somewhat brighter in spirit and tempo than Mr. Hadley took it, and the shadings and contrasts could be more detailed. But, on the whole, the performance was excellent. The close of the first movement with the brasses playing to the pizzicatti of cello and basses was notably fine. The third movement was very clear and the climaxes were well sustained. The fourth movement displayed the best work and the orchestra showed a fine, healthy and sonorous tone.

Tod und Verklärung, with its somber spirit, physical and mental struggles, hopes, fears and visions, its final liberation was excellently interpreted. The effects were splendidly brought out and the contrasts in mood and ideas between the main subdivisions of the work were clearly outlined. The wood-winds were especially fine in this number, and the magnificent climax in the brasses which brings the Transfiguration to a close was as well done as I have ever heard it. The Flying Dutchman received a safe and the same reading. It was well played but showed less careful preparation than the other numbers. Altogether, the concert was an artistic success, even to Dr. Weiss's speech, which was short, to the point and gave due credit to all concerned whose efforts and sacrifices made this concert possible. Here is success and thanks to the Orchestral Club. Let us hope that the first step toward the formation of a Ninth at our concert next year, a work which has been heard too seldom on this Coast.

E. M. HECHT.

CORT THEATRE.

The second and farewell week of Margaret Illington in "Within the Law" at the Cort Theatre will be station on its way Sunday night, March 29. It is unlikely that the play will return to San Francisco for at least two seasons, so it behooves those that have not yet seen this extraordinary American play to secure reservations early. Certainly no star and drama have made such a complete conquest of local playgoers as have Miss Illington and Bayard Veiller's "Within the Law." Miss Illington established herself as an actress of rare abilities through her first acquaintance of the leading role of "The Thief" and in "Kindling." It has remained, however, for her sympathetic interpretation of the part of Mary Turner in "Within the Law" to place her in the front rank of American emotional actresses.

Miss Illington is the shop-girl to the life, with all her hopes and trials. When she is set free, away to prison at the close of the first act, she is a victim of rare ability, her denunciation of the grinding methods of her employer, Edward Gilder is stilling and convincing to the last syllable. She is compelling seemingly without effort. There is a sympathetic quality to her voice and to every varying mood that corals every member of the audience.



OLGA NETHERMOLE. The Greatest Emotional Actress, Who Will Appear as "Sapho" Next Week at the Orpheum.

KOHLER & CHASE MUSIC MATINEE.

The program to be presented at this week's Matinee of Music which will be given under the auspices of Kohler and Chase this Saturday afternoon, March 28th, again promises to be more than usually interesting. The soloist engaged for this occasion will be Miss Marie Price, dramatic soprano. Miss Price is an experienced opera and concert singer and possesses a big, resonant voice of the genuine dramatic range and timbre, and she sings with a vim and dash that can not help but be inspiring. She has selected songs by Ronald and the well known Romanza from Cavalleria Rusticana as a vehicle for her fine voice and no doubt these features of the program will prove unusually delightful.

The instrumental part of the program will again be rendered on the Knabe Player Piano and the Pipe Organ, and the complete program will contain the following numbers: "Valse Caprice" (Op. 24) (Newman); Knabe Player Piano; "Circles of Life" (Ronald); Mrs. Price, with Knabe Player Piano accompaniment; "Sonata Etude Op. 37 (Frind); Mazurka (Frind); Knabe Player Piano; Romanza from Cavalleria Rusticana (Mascagni); Mrs. Price, with Knabe Player Piano accompaniment; Selection, Pipe Organ.

Miss Ad. Clement will give a pupils' recital at the Student Club Hall on Friday afternoon, April 10th, presenting Miss Lillian Hod-Head and Miss Olga Perkins. A very delightful program has been arranged which promises to be of considerable enjoyment to the audience. Miss Clement played the Beethoven Sonata (C major) and cello together with Arthur Weiss for the San Francisco Musical Club on Thursday, March 19th. The audience enthusiastically received and the participants are applauded for their excellent interpreta-

with such a standard set as Steindorff has in the past done. When Tetrazzini, Vilariti, Helen Stanley, Marcel Kovacs, Virginia Pearson, Henry Scott, George Hamlin and others have lent their distinguished interpretations to the several roles, it is to be assumed that the selection of the soloists is safe in the hands of the general director. Due notice of seat sales and other details will be given in these columns.

FLONZAYE QUARTET.

The Greenbaum concert season will be brought to a close in May with three appearances by the incomparable Flonzayé quartet. This organization is now recognized as the finest chamber music quartet in the world, and wherever they appear great homage is done them by other organizations of a similar nature. When they first arrived in this country the Kneisel Quartet were champions in honoring them, giving a dinner and banquet for the visitors, and last Saturday, just prior to the departure of the Flonzayés for the Pacific Coast, they entertained the Knavecks at an affair which many of the foremost musicians now visiting America honored with their presence. The Flonzayés, in addition to their public appearances in San Francisco, will appear before the Berkeley Musical Association at the University of California and the Peninsula Musical Association at Stanford University.

San Jose's First Annual May Festival will be given this year at the Pacific Conservatory on Friday, May 1. Haydn's Oratorio "The Creation" will be sung by distinguished soloists and a chorus of one hundred voices.

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MISCHA ELMAN.

Comes next Mischa Elman, the great genius of the violin, who, notwithstanding that America has been surfeited with violinists of international reputation this season, has maintained an interest in his concerts that is even greater than ever before. Opposing for the public's approval such eminent artists as Ysaye, Kreisler, Flesch, Thibaud, Maud Powell, Kathleen Parlow and Kubelik, Elman still maintains his position as the most popular violinist before the people today. Wherever he has appeared he has broken all records in points of attendance and enthusiasm. What other great men have taken years to accomplish, Elman has attained in the brief eight years of his public career.

This season Elman is making a special feature of playing standard sonatas with his splendid accompanist, Percy Kahn, and Manager Greenbaum, who, as usual, will handle the Elman concerts here, announces that during the stay of the great virtuoso we will hear the Beethoven D major, Op. 12, No. 1 Sonata and the exquisite Sonata No. 10 by Mozart, as well as the seldom played Goldmark Concerto, Op. 28. Elman's stay in California is closely limited and he will appear in San Francisco only, as he leaves for a year's tour of Australia immediately after his farewell concert. He will appear at the Columbia Theatre on the Sunday afternoons of April 26th and May 3d.

On Wednesday evening, March 18th, at 238 Cole street, in the studio parlors of her teacher, Hugo Mansfeldt, Miss Lorraine Ewing gave her second piano recital. A large and musically appreciative audience was in attendance, and those who were present at her first recital at once saw her progress in the intellectual appreciation of music and a thorough understanding of the composer as well as in technique and the daintiness of expression. Some eight or nine composers were represented on the program and Miss Ewing showed a sympathetic grasp of each of their moods and a breadth of interpretation which reflected much credit on her art as a pianiste and the method of her teacher. The character of the program was such as to bring out much versatility and pleasing execution. Through it all ran a technique and a brilliancy and delicacy of shading which only the highest instruction can impart and only the receptive nature of the true artist can grasp. Her reading of each number inclined the critical presence to think of her as a pianiste of rare power and taste, with a leaning to the romantic side of musical literature. The program was as follows: Sonata pathétique, op. 13 (Beethoven), (a) Menuet, E flat (Nozari), (b) Widmung (Schumann-Liszt), (c) Invitation to the Dance (Weber); (d) Noment musical, F minor (Schubert), (e) Andante Finale from "Lucia" (Donizetti-Leschetizky) (for the left hand only), (f) Hexentanz, (Macdowell), (g) Habanera (Drankosch); (a) Silver Spring (Mason), (b) Pas des Marionnettes (Pessard), (c) Rondo brillant (Weber).

Lucia Dunham, the exquisite soprano soloist whose splendid work we reviewed recently in these columns, gave another recital at Hearst Hall of the University of California on Tuesday evening, March 3d. The success she achieved was even greater than on the first occasion and the hall was crowded to the doors with an audience that was not chary with its applause. The program was an exceptionally high class one, containing only the very best of the old and modern German classics, and Miss Dunham demonstrated to everyone's satisfaction that she is sufficiently conversant with the adequate interpretation of these works to delight an audience of the most serious inclinations.

A recital under the direction of Miss Elizabeth Simpson was given yesterday afternoon at the Berkeley Piano Club, when the soloists were Sally Kerr Street, pianist; Mrs. Clarence Winslow Page, contralto, and Robert Rourke, violinist. The affair was well attended and the program well executed, the following numbers being presented: Sonatine for piano and violin (Dvorak), Mrs. Street, Mr. Rourke; "Birth of Morn" (Leon), "Cradle Song" (Vannoli), Mrs. Page; Theme and Variations (for two pianos) (Von Wilms), Mrs. Street, Miss Simpson; "Spanish Dance" (Rehfeldt), "Oriental" (Cesar Cui), Rourke; "Im Kahne" (Grieg), "Lockruf" (Ruckauf), Mrs. Page; Impromptu Roccoco (for two pianos) (Schutt), Mrs. Street, Miss Simpson; "Connais tu le Pays," from "Mignon" (Thomas), Mrs. Page, violin obligato by Rourke.

Miss Margaret Kemble gave a lecture recital of Parsifal at the home of Dr. Florence Ward, Broadway and Divisadero streets, on Thursday afternoon, March 19th, with brilliant success. Dr. Ward and her sister, Miss Irene Ferguson, entertained about one hundred guests. Only musically cultured people were in attendance, making it particularly pleasant for Miss Kemble to impart her splendid ideas. Miss Esther Denninger, pianist, assisted with her usual artistic skill. Several of the ladies among the guests had heard Parsifal in Bayreuth and expressed themselves as specially delighted with Miss Kemble's lucid discourse. Miss Kemble also had heard the work in Bayreuth and, since then, she has become a member of the Wagner Association of London upon special invitation.

At a musical given at the studio of J. C. Jacobson, 16 Joyce Street, last Friday, Mr. Jacobson took occasion of introducing one of his pupils, Miss Ada Belle Morris. The young lady showed she had received a thorough training from her teacher. The program was as follows: Duett—Tannhäuser, March (Wagner), Miss Norris, Mr. Jacobson; Fabliau (Raff), Spinning Song (Mendelssohn), Miss Norris; I Love, Love (J. G. Jacobson), Chester Rosekrans; Valse, Op. 64, No. 1 (Chopin), Rondo Capriccioso (Mendelssohn), Miss Norris; Toccata, D minor (Bach-Tausig), Rhapsodie (Liszt), J. G. Jacobson.

ORPHEUM.

The Orpheum will have for its headline attraction next week, Miss Olga Nethersole, the greatest of all emotional actresses. No English player has ever gained a greater reputation or made more successful tours of the United States than Miss Nethersole. Her phenomenal success in "Sapho" is part of the theatrical history of this country and has caused much discussion. The late Joseph Jefferson who was one of her most enthusiastic admirers, said to her "My dear, some people are born into this world to make new roads—others to walk in those roads—go on making your road." Miss Nethersole will present for this, her first vaudeville engagement in San Francisco, the third act of Clyde Fitch's adaptation of Alphonse Daudet's novel and Daudet and Iliot's play "Sapho." Herman Tinsler, the versatile comedian and late star of "School Days" despite his youth, is one of the best comedians of the day. He will contribute a new supply of character songs and stories. The Three Varsity Fellows, Burns, Kilmore and Grady, will appear in "A Campus Rehearsal." College men on the stage are not unusual. It is however, an exceptional occurrence for three classmates to leave a university together, enter vaudeville as a bark, and make so good as to be given lengthy bookings. Their act is an enjoyable mixture of song, dance and patter.

Mosher, Hayes and Mosher, direct from the Alhambra Theatre, London, will execute the most difficult feats known to the trick bicyclists and also introduce a line of irresistible comedy. Helen Ruggles, the Demi-Tasse Prima Donna, who has sung prominent roles with the French Opera Comique and the Royal Opera Company in Milan, will make her vaudeville debut in this city. Dale Walker and May Field, two charming girls who have been stellar members of big musical comedy companies in the East, will offer a delightful bit of a comedy and music which has for its title "Scattered Dreams." It will be the last week of the Hartleys and also of Paul Armstrong's play, "To Save One Girl," which is proving an immense sensation.

ALCAZAR THEATRE.

Herbert Kelcey and Edlie Emerson, for their third offering, during their brief starring season at the Alcazar Theatre, will be seen in J. M. Barrie's charming and wonderfully analytical play on child nature and wit and humor and satire "Alice's Adventures Under Ground" in which they will be supported by the cream of the Alcazar company. It is the story of a thirteen-year-old English girl, marrying an English officer and so, and only one thing him to India, and becoming the mother of three children, a girl and two boys. For their father's sake the little ones are sent to England while in their infancy and their parents do not see them again. One of the boys is a nearly young child, the wife is a young miss of fifteen and the other boy still a



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